

51
Producers Place Faith in Light Plays

DRAMATIC MIRROR

AUGUST 11, 1917

PRICE TEN CENTS



MARGUERITE CLARK
In Paramount Pictures

Without Fear or Favor—by an Old Exhibitor

Marguerite
Clark

in
"The Amazons"

by
Sir Arthur Wing Pinero

directed by
Joseph Kaufman

A Paramount Picture



A tremendous Broadway success by the famous dramatist, Sir Arthur Wing Pinero—released in August.

You will see a new Marguerite, a prettier, sweeter and daintier Marguerite Clark—if it is possible—in a story that seems just made to display her *engaging* charm and *great* talent.

This photoplay is not only a *signal* triumph for Miss Clark but it is a decided step forward in motion picture production.





DRAMATIC MIRROR



OF THE STAGE AND MOTION PICTURES

VOLUME LXXVII

NEW YORK, SATURDAY, AUGUST 11, 1917

No. 2016

PRODUCERS PLACE FAITH IN LIGHT PLAYS AND PICTURES FOR WAR-TIME PROGRAMS

Statements Issued to The Mirror by Principal Producing Concerns Show That There Will Be a Consistent Effort to Counteract Spirit of Depression—Few Exceptions to the Rule—Quest for Comedies Increases

The predictions of Rialto wisecracks that, with the entrance of the United States into the world war, art, as it pertained to the stage and screen, would reflect almost exclusively a martial aspect are not bearing fruit, according to investigations which *The Mirror* has been conducting of the plans of various theatrical and motion picture producers for the coming season. While the war continues to be the all-absorbing topic in the newspapers, writers for both the stage and screen are seeking fields for their inspiration far removed from the hectic atmosphere of Park Row.

Practically all of the leading theatrical managers have announced their plans for the new season with the exception of the Charles Frohman Company, and their enterprises show almost a unanimous inclination toward themes of a light and amusing character. Here and there is an isolated case of a war play in prospect from Broadway. For example, Charles Dillingham is to present "General Post," a drama which is said to reflect certain martial sentiments as they exist in London, and Cohan and Harris are to offer a play by James Montgomery dealing with that pacifistic individual whom England—and now the United States—calls slacker.

Keeping Away from War

A glance up and down the extensive lists of the Shuberts, A. H. Woods, Oliver Morosco, Comstock and Gest and other leading producers fails to disclose a single forthcoming play which is concerned with war. A strange situation when you think that fiction is always based on fact—and war is our present outstanding fact!

Thus it is that while the newspaper publishers—and to a certain extent, the book publishers—continue to sound the note of war in their products, the amusement entrepreneurs are making an almost universal effort to keep it out of their offerings. Of course, there are authors who feel so deeply upon the war, and who have concentrated their literary attention upon its various aspects during the last three years, that they are unable to turn to light subjects as a means of diversion. H. G. Wells is such a one. William J. Locke is another, and in this country we find Robert W. Chambers in this class. Perhaps an inspection of the Fall announcements of the book publishers would bring to light the fact that a hundred novelists were utilizing the Battle of the Somme or the demonstration of the British "Tanks" at the Ancre as back-grounds for the romance of Gladys

Hopper, daughter of an American diplomat, and Alfred Ponsonby, most heroic aviator in the Royal Flying Corps. But preliminary lists are notable in their absence of war material.

Paradox in Motion Pictures

When we come to consider the motion pictures we find the strangest paradox of all. In its character (gradually disappearing, let it be said) as the most sensational of our amusements we expected to encounter in the announcements of forthcoming productions a host of war films as would daunt even the most bellicose picture fan on the Atlantic seaboard.

To date we have discovered but two important productions, "The Slacker," produced by the Metro Company, and "The Little American," in which Mary Pickford appears, which bear any relation to the war, and in both of these pictures it is a philosophy which the war has engendered in this country, rather than the facts of the war themselves that is presented.

Undoubtedly many famous battle scenes will be enacted before the motion picture camera on the peaceful fields of California and New Jersey, but most of them, it is believed, will be concerned with wars which far antedate the present conflict. It is said that motion picture directors and manufacturers, realizing the truth-telling power of the camera, dare not present scenes of present-day battles until they are more generously equipped with modern war material, and are more fully acquainted with the tremendousness of the conflicts along the Western and Eastern fronts. So they will confine their martial screen efforts to wars in which forty-two centimeter guns, liquid gas, hand grenades, submarines, Zeppelins and "tanks" were merely frightful figments of a militarist's imagination.

Not Capitalizing Conflict

"We have no intention of capitalizing the stirring and powerful aspects of the war," said a prominent official of the Famous Players-Lasky Corporation to the *Mirror* representative. "On the contrary, we shall pursue the even tenor of our way, continuing to produce all meritorious material which comes to us. It is my belief, however, that the public sentiment will reflect a desire for entertainment and amusement above all else, and we shall do our best to satisfy this desire."

A Pathe representative said that as far as he was aware the only warlike pictures which his company will produce are the scenes from the battle fronts

which are included in the Hearst-Pathe news weekly.

"The pictures represented in the weekly are authentic and possess a news interest which makes them very popular with the motion picture public. When it comes to photoplays I believe the sole object of the film manufacturers should be to divert the minds of the public from the continuous depression of the war. Certainly, we have no intention," he said, "to incorporate into photodramas the intensely tragic situations which are encountered in this world war."

A General Film official declared that his company was constantly seeking a greater number of comedies for distribution among exhibitors throughout the country.

"Anything which tends to depress an audience we do not care to handle," he said, "therefore, it is extremely unlikely that any picture dealing with the tragic side of the present war will find us in a receptive mood. However we have controlled in the immediate past several films concerned with certain humorous aspects of war and they proved most successful. War pictures to find favor with us must be humorous but never tragic."

A leading motion picture director, who was responsible for one of the most successful battle pictures ever presented in this country, is of the opinion that the war has made the films a great influence toward happiness and contentment.

Relief from Depression

"The very universality of the conflict has brought to the motion picture the opportunity of providing entertainment and relief from the depressing news of the battlefield in greater amount than any other single form of amusement. For this reason, it seems to me, that the dominant note of the films should be light and cheery rather than intensely warlike."

In connection with the war, it is reported that several motion picture companies are planning to ship a great supply of comedies to the battle fronts for the entertainment of the soldiers when off duty. Correspondents have written that soldiers in actual conflict crave motion picture comedies and that upon the conclusion of the battle many of them are taken directly from the field to the Y. M. C. A. shelter huts, where their nerves are afforded relief from the tension of the trench activities by the photoplay comedies on exhibition.

While play and motion picture producers will attempt next season to con-

fine their efforts to attractions which are not concerned with the war, the same cannot be said of musical comedy managers. Patriotic pageants, it is said, are planned for a great number of the musical productions which will be presented on Broadway next year, and the American flag will continue to drape the anatomy of the most comely members of the chorus. The associates of the latter in the entertainment will still help to compose the Allied phalanxes which will form back stage just before the finale, and the audience will again be confused in endeavoring to discover which of the unmistakably Hibernian girls is Serbia and which of the Hebraically inclined is England. There will be no uncertainty about America, however, for she will trip in last of all, crowned with Liberty's spikes, to the tune of the "Star Spangled Banner."

But then the war may be over by Fall, who knows?

LOUIS R. REID.

BROADHURST LEASES HOUSE Playwright Gets Shubert Theater, Being Constructed on Forty-fourth Street

George Broadhurst, the playwright, has leased from the Shuberts, according to an announcement issued last week, the new theater being constructed on West Forty-fourth street, adjoining the Shubert and opposite the Little Theater. It will be called the Broadhurst Theater.

The opening attraction, about September 15, will be William Faversham in a new play, and Mr. Broadhurst's active tenancy will begin at the termination of this engagement. Herbert J. Krapp was the architect and Edward Margolies the builder of the theater which will reveal a novelty in theatrical construction. The seating capacity will be 1,200—650 seats on the first floor and 550 in the balcony, but by the use of a movable floor the seating capacity can be reduced so that either musical attractions or "intimate" plays can be presented.

CORT CHANGES DATES

John Cort will present at the Cort Theater for six weeks, beginning Monday, August 13, Eugene Walter's "The Knife," seen last season at the Bijou. To do so he has set back the opening of his own production, "Mother Carey's Chickens," at the Cort, to Monday, September 24. "Mother Carey's Chickens" is a comedy in three acts by Kate Douglas Wiggin and Rachel Crothers. Edith Taliaferro will be the featured member of the cast.

FOUR PLAYS OPEN SEASON

First-Nighters Return to Bijou, Booth, Lyric and Astor Theaters for August Premieres

It became necessary for the consistent first-nighters to hurry back to town this week for the inauguration of New York's theatrical season of 1917-18, marked by the opening of four new plays, at the Bijou, Booth, Lyric, and Astor theaters, which, incidentally, are all under the management of the Messrs. Shubert. In order to avoid a jam it was arranged that the openings take place on successive nights.

"Mary's Ankle" was displayed to public view by A. H. Woods on Monday at the Bijou Theater. An authoress well known to vaudeville patrons for her playlets wrote this piece, which is a farce, getting its fun from a complicated honeymoon, with the first two acts laid in a doctor's office, and the third on board a steamer bound out for Bermuda. The cast includes Bert Lytell, Irene Fenwick, Walter Jones, Zelda Sears, T. W. Gibson, Leo Donnelly, and Adelaide French.

On Tuesday evening the first New York performance of Edward Peple's "Friend Martha," took place at the Booth Theater, under the management of Edgar MacGregor. In the company are Edmund Breese, Oza Waldrop, R. Leigh Denny, Lizzie Hudson Collier, Charles Stevenson, Helen Lowell, Sydney Greenstreet, Florence Edney, John L. Shine, and Wallace Erskine. "Friend Martha" is a comedy of romantic adventure, and sparkling youth, with a strong note of simple and genuine human appeal, touched here and there by Mr. Peple's charming sense of humor,

which contrives to find a laugh even in the momentous little tragedies of young love.

Wilton Lackaye and Abraham Schomer's "The Inner Man" was brought into town at the Lyric Theater by the Shuberts, who have had the play on the road for some little time. It is written in a prologue and three acts, and the locale is New York of to-day. "The Inner Man" is built around the idea that a criminal, however low in the human scale, may be stopped in his career of evil and turned into uplifting channels by the leaven of good environment, sympathy and trust on the part of those better favored. It should be placed under the classification of comedy-drama. Supporting Mr. Lackaye are: Arthur Lewis, Maude Hannaford, Julie Herne, Grace Henderson, Edna McCauley, Lillian Roth, Harry Davenport, Ray Royce, Frederick Esmelton, Charles White, Antonio Salen, and George Rand.

The final opening of the week occurred on Thursday evening when G. M. Anderson and L. Lawrence Weber presented "The Very Idea" at the Astor Theater. This new play, which is a comedy in three acts, written by William Le Baron, has Richard Bennett and Ernest Truax jointly featured in the principal roles, whereas others in the company are: William P. Carleton, Purnell Pratt, Dorothy Mackaye, Josephine Drake, Florence Oakley, Mabel Allan, and Ruth Collins.

DOLLY SISTERS PLAY RETURN DATE

Other Attractions at Palace Theater Supply Good Support for Headliners

The Dolly Sisters, resplendent in new frocks, and using much new material, are the headliners on the Palace Theater program this week, playing a return date that closely follows on the heels of their previous engagement. It was only a few weeks ago that this pair were at the Palace and they, as usual, immediately won their fourteen audiences. During that engagement they were assisted by a small company that was never very prominent, but this time the husband of one, in the person of Jean

Schwartz, contributes much to the offering.

Leona LaMar, "The Girl With the Thousand Eyes," remains at the Palace for another week, owing to the insistence of our two old friends, Popular Request and Public Demand. The ability of this young woman to read minds is seemingly inhuman. She answers questions that are sealed in envelopes, which, incidentally, this week are mostly concerning draft numbers, tells names, locates lost articles and a number of other things with a rapidity that is weird.

A summery feature is Winston's Water Lions and Nymphs, disporting in and around a 6,000 gallon tank. Cecil Cunningham, using material thought up by Husband Jean Havez, is another pleasing feature. "The Ruby Ray," a one-act play featuring Hassard Short in the principal role and adapted from the French, fills the playlet division of the program, which is completed by Gene Green in character songs, Clark and Verdi, the Italian comedians, Joe Cook, the one-man vaudeville show, and Lockett and Brown.

REHEARSING "THE DELUGE"

Rehearsals of Arthur Hopkins's first production of the season, "The Deluge," are in progress, preparatory to an out-of-town opening on Aug. 13. The New York premiere is set for Aug. 20 at the Hudson Theater. The only woman's part in the drama is played by Pauline Lord. Among other members of the cast are: Henry Dixey, William Riley Hatch, Frederick Perry, and Robert McWade.

BRINGING SUCCESSES FROM THE WEST

Morosco Will Figure Prominently on Broadway During the Coming Winter

According to the plans of Oliver Morosco for the coming season this producer will unquestionably rank among the first in the number of new productions to be launched on New York stages. During the Summer months Mr. Morosco has been uncommonly active at his three producing theaters in Los Angeles, and a great many of the plays announced to be seen in New York this Fall, have already received their stage baptism in California, and have, from all reports, given every evidence of possessing sufficient worth to be offered to Manhattan playgoers.

Mr. Morosco's first production in New York will be Frederic and Fanny Hatton's comedy, "Lombardi, Ltd." This comedy has just completed a highly successful four weeks' run at the Morosco Theater in Los Angeles, and proved such a genuine hit that Mr. Morosco has selected it as the vehicle with which to inaugurate the season at the Morosco Theater, New York, on Monday, Sept. 17. Leo Carrillo will be the featured member of the cast, appearing in the role of Tito Lombardi, while others already engaged are: Grace Valentine, Warner Baxter, Janet Dunbar, and Helen Gill.

"What Next?" in November

Second in importance will be the new musical comedy, "What Next?" of which Oliver Morosco and Elmer Harris are responsible for the book, Harry Tierney the music, and Alfred Bryan the lyrics. It was produced about six weeks ago in Los Angeles, and will shortly open for a run in San Francisco. It is now scheduled to be seen in New York early in November. Prominent in the cast of "What Next?" are: Blanche Ring, Charles Winniger, Eva Fallon, Flanagan and Edwards, the Three Du For Brothers, Al. Girard, and a score of others.

Two other important offerings which have just been produced in Los Angeles and are scheduled for October presentation in New York under Morosco direction are Louis K. Anspacher's new play, "That Day," and "The Pursuit of Pamela," in which Eleanor Painter will be starred.

Three plays now in preparation for their preliminary try-out in Los Angeles are Alfred Browne's drama, "Scandal," a new comedy by Harold Selman, entitled "Just a Suggestion," and a drama by Frederic Truesdale called "The Skeleton."

Morosco's second musical production for the new season will be "A Full Honeymoon," which will be tailored for musical purposes from Avery Hopwood's farce, "Sadie Love." Mr. Morosco plans to do the work on the book, while the Bohemian composer, Dr. Anselm Goetzl, has been engaged to provide the music. This will be produced in New York about Dec. 1.

Other Plays Scheduled

Other plays which this manager has contracted to produce before the season ends are "Mary's Way Out," by Ashton Stevens, the well-known critic of the Chicago Examiner; "The New Nippon," a play of old Japan by Colgate Baker, also a well-known newspaperman, and a second play by Frederic and Fanny Hatton, which will serve as a starring vehicle for Emily Stevens.

This makes a total of eleven new pro-



White, N. Y.
ALEXANDER CARR,
"Business Before Pleasure."

ductions, certainly an uncommonly big task for an individual producer. After getting the season well under way in New York Mr. Morosco further plans to return to the Pacific Coast and try-out a number of new plays which he now has under consideration, some of which may reach New York late in the Spring.

This producer will also be unusually well represented on the road this season with his past successes. The original "Upstairs and Down" company will open in Chicago, Aug. 19, while a second company organized for the important week stands will open about Sept. 15. "Canary Cottage," with Trixie Friganza, Charles Ruggles, and Herbert Corthell, together with the others of the original cast reopens at the Park Square Theater, Boston, Aug. 20, while a second company will begin a Western tour the last week in September.

Maude Fulton on Road

Maude Fulton and the original cast in "The Bat" will go to Boston and thence to Chicago, while three other companies will present Miss Fulton's comedy in other cities. The original "So Long, Letty," company, with Charlotte Greenwood at its head, continues its record-breaking business on the Pacific Coast, and is booked for a solid year, while a second company of this musical hit will open on Labor Day.

In addition to these, Mr. Morosco will have two companies of "The Bird of Paradise" on tour and one company of "Peg o' My Heart," making a total of thirteen touring companies in America. In England he will have three touring companies of "Peg" in conjunction with Alfred Butt, while he will produce in London "So Long, Letty," and "Canary Cottage" in conjunction with Hugh Ward, who produced these musical plays so successfully in Australia.

ANTON HEINDL ENGAGED

Anton Heindl, musical director at the Century theater and Coconut Grove, last season, has been placed under contract by Edward B. Perkins, and will direct the orchestra of his forthcoming production, "The Red Clock," which opens the latter part of September. Thirty-four musicians will be carried.



GRACE VALENTINE,
Between Performances of "Lombardi, Ltd."

MONSTER BENEFIT FOR THE RED CROSS Famous Artists to Appear at Two Performances on Long Island Estate

The American Red Cross, under the direction of Henry P. Davison, announces its plans for two monster benefit performances, commanding the services of the leading foreign and American artists of the stage, on September 1, afternoon and night, in the Rosemary Open-Air Theater on the estate of Roland R. Conklin, at Huntington, Long Island. This event promises to bring together the greatest aggregation of famous artists in the history of the American stage. The committee in charge of the arrangements comprises William Faversham, Evan Evans and Roland R. Conklin. Auxiliary committees will shortly be announced.

The foremost players, singers and dancers of the Allied Nations will be invited to participate in these performances, and an orchestra of over one hundred musicians will be conducted by an internationally famous director to be selected by a committee of musicians.

Definite announcement as to the nature of the entertainment will be made later, but it is planned to present novel features representing all the Allied Nations. Mrs. Whitelaw Reid is negotiating with Mary Anderson to come to this country to appear in the benefit. Miss Anderson recently made her reappearance on the stage after an absence of many years in a pageant in London, in which she represented America.

Rosemary Theater, where the performances are to be given, will on this occasion be formally opened to the public. This theater, which seats several thousand people, is unique of its kind and is said to have the most perfect acoustic properties of any outdoor theater in the country. The two performances will be given under Red Cross patronage.

BALLET AT COMEDY

Adolf Bolm and Company of Dancers
Booked to Appear August 13

Adolf Bolm and his "Intimate Ballet," in association with Roshanara, the East Indian dancer; Ratan Devi, interpreter of folk-songs of the Far East; Michio Ito, the Japanese character dancer, and a number of other artists, will occupy the stage of the Comedy Theater during the week beginning August 13. The arrangements were made last week between Edward Goodman, managing director of the Washington Square Players, and a committee representing the American Ambulance in Russia, under whose auspices the performances will be given.

The company, which numbers forty people, opened in Atlantic City, August 5, and then went to Washington. After the week at the Comedy Theater, the organization will tour the principal resorts, including Saratoga, Bar Harbor, Newport, and points on Long Island, the proceeds to go to various war charities.

The patronesses are: Mrs. Perry Belmont, Mrs. Adolf Ladenburg, Miss Elsa Maxwell, Maria de Baril, Mrs. Benjamin Guinness, Mrs. Alexander Pratt, Mrs. Newbold Leroy Edgar, Mrs. Walter Maynard, Mrs. James Lowell Putnam, Mrs. W. K. Vanderbilt, Mrs. Harry Payne Whitney.

"PETER IBBETSON" REOPENING

The reopening of "Peter Ibbetson," with John Barrymore, Constance Collier and Lionel Barrymore, at the Republic Theater, has been scheduled for Monday night, August 27.

HEARD ON THE RIALTO

Report comes from London that Sir Arthur Pinero is at work upon a war play. It is said that the drama is to be constructed on novel lines. Prior to the presentation of this play, however, Sir Arthur will complete a light comedy, which, as he announces, is "merely to entertain and cheer."

There has not been a play from Pinero since "The Big Drum," which Sir George Alexander produced three seasons ago, and which proved a failure. America will not be without a Pinero representation next season, if present announcements are of any worth. The repertoire plans of Ethel Barrymore include the revival of Pinero's "Mid-Channel," in which the actress won her first great success in an emotional role.

In the meantime, what has become of Henry Arthur Jones, Hubert Henry Davies, Haddon Chambers and Alfred Sutro?

There is the contest between Eugene Walter and Bayard Veiller as to who will supply the most thrilling play of the new season; there is the contest between Jerome Kern and P. G. Wodehouse, as to who will be most concerned in musical comedy manufacture next season; there is the contest (perennial and, therefore, devoid of news interest) between Eddie Foy and the courts over the legal status of his actor-children; there is the contest between motion picture press representatives as to who will be the first to drop "superlatives" from his "copy"; and finally, there is the contest between all song-writers of Forty-fifth street and vicinity, as to who will be the first successfully to rewrite "Tipperary."

William Sylvanus Baxter, the immortal successor to Huckleberry Finn, whom Booth Tarkington has created in the "Penrod" stories and "Seventeen," will probably be represented on the Broadway stage next season. Stuart Walker, director of the Portmanteau Players, recently produced a dramatization of Tarkington's "Seventeen" in Indianapolis, with a success to which the *Times* of that city, referred to as "the greatest Indiana has ever known." Gregory Kelly played the part of Baxter, and drew enthusiastic praise from the author for his impersonation.

Should "Seventeen" be presented here it will undoubtedly vindicate Tarkington in the eyes of the critics for his "Mr. Antonio," which, when given here last autumn, was declared to be unreal and unconvincing.

Westward the course of Dunsany takes its way. Following a triumphant and loudly heralded Dunsany season in New York—a season in which practically every critic paid one or more Sunday-supplement tributes to Ireland's newest dramatist—it was but a question of time before Chicago and "points West" would be given a hearing of "The Queen's Enemies," "The Gods of the Mountains," and other plays. Now, comes the report from Milwaukee, that no less a stage director than George Foster Platt presented a group of Dunsany dramas at the Pabst Theater to great success, thereby proving again to certain obtuse managers that intelligent plays are appreciated by theatergoers.

After years of continued strife, actors and managers have agreed to agree over conditions of employment. The power and efficiency of organization is demonstrated anew by the report of the Actor's Equity Association that a standard contract acceptable to both sides had been decided upon, following conferences of players' and managers' committees. It is safe to say that without the organization of their society the actors would still have been talking against the wind, so far as any attempt to bring about more equitable working relations was concerned.



WALTER JONES, BERT LYTELL, IRENE FENWICK,
As They Appear in "Mary's Ankle" at the Bijou.



KATHERINE GALLOWAY,
In "Have a Heart."

"HITCHY-KOO" REMAINS

Hitchcock Has No Intention of Going to
the Century Theater

Raymond Hitchcock is determined in his purpose to continue in "Hitchy-Koo," despite all efforts to make him a member of the Century Theater cast during the coming season.

"I will not be a member of Messrs. Dillingham and Ziegfeld's Company at the Century," Mr. Hitchcock asserted, "unless I can discover some device which will enable me to appear in two different theaters at the same time. On Aug. 27 I will move 'Hitchy-Koo' from Cohan and Harris's Theater to another playhouse, where I will remain until Thanksgiving Day or Christmas. I want to give theatergoers who are out of town all summer an opportunity to see my intimate revue.

"Early next Spring I am going to London to give theatergoers there an idea of what American writers do to an English revue. So it is useless for Mr. Ziegfeld to advertise me as a member of the Century Company."

O'HARA'S SIXTH SEASON

Fiske O'Hara will begin his sixth season under the management of Augustus Pitou at the Olympic Theater, Chicago, on Aug. 12, in a romantic comedy by Anna Nichols, called "The Man from Wicklow." O'Hara has a number of new songs this season, including "What Shall I Say," "The Princess of My Heart," "My Old Irish Mother and Ireland," "And I Love and Adore But Thee." In his company are Patricia Clary, Robert Toms, May Donnelly, J. P. Sullivan, Lillian Shaffner, J. E. Miller, Hattie Foley, W. T. Sheehan, and William Loman.

"GOING UP," THE TITLE

Cohan and Harris announce that "Going Up" will be the new title for James Montgomery's play formally known as "The Aviator," which is being made over into a musical comedy, book and lyric, by Otto Hauerbach and James Montgomery and the music by Louis A. Hirsch.

CAST FOR WOODS FARCE

The cast of "Parlor, Bedroom and Bath," the new farce comedy by C. W. Bell and Mark Swan, which A. H. Woods will produce at the Olympic Theater, Chicago, on August 16, includes Florence Moore, John Cumberland, Lowell Sherman, Sydney Shields, Helen Menken, Hazel Alden, Carolyn Lilja, Tommy Meade, Richard Gordon, C. W. Butler and Mary Vallen.

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DRAMATIC MIRROR



OF THE STAGE AND MOTION PICTURES

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ADVERTISEMENTS

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LOCAL CONDITIONS AND PRICES

THE law of supply and demand is applicable to motion picture theaters as it is to potatoes, or Harlem flats—a fact that should not be overlooked when it comes to considering the agitation in favor of raising admission prices.

Some exhibitors most assuredly could afford to advance the scale and count on retaining their clientele, whereas others could not, the difference depending upon a variety of local conditions—the number of theaters in a neighborhood, the quality and quantity of their patronage and the importance of 5 cents in the scheme of life of a community.

Each house manager is the best judge of whether or not the demand for what he supplies is great enough to warrant an increase in admission fees. Among other things, the war has brought about an extraordinarily uneven distribution of prosperity. Towns fortunate enough to maintain plants for the manufacture of war supplies have become depositories of unusual wealth; but these are the exception, not the rule, and meanwhile the purchasing power of a dollar is declining.

The great middle class of the country—the clerks, the small shopkeepers, the hundreds of thousands of low-salaried men and women, whose patronage is necessary—is finding it increasingly difficult to make household accounts balance. Among this class the tendency is all towards rigid economy, as large commercial houses depending upon a mail order business already realize to their sorrow.

To the rank and file of work-a-day citizens a nickel looks larger than it did a year ago, and with the passing months it is not likely to diminish in size.

Before they raise prices, exhibitors no doubt will want to estimate the supply of nickels in their neighborhoods and then consider the demand for their entertainment. In a choice between a loaf of bread and an evening at the theater, the baker is pretty certain to win out.

MAKING MONEY OUT OF CHAPLIN

CHAPLIN is an expensive luxury—expensive to producer and, in turn, expensive to exhibitor. To realize on the investment he must be handled judiciously.

A representative of a concern that through long experience with CHAPLIN pictures has become thoroughly familiar with their possibilities, is the authority for conclusions that may benefit house managers who show the millionaire comedian.

To begin with, it has been proven to the entire satisfaction of the company in question that the ideal length for a CHAPLIN film is two reels. His style of story and interpretation is not at its best in more expanded form. It is probable, then, that most of his pictures in the future, as in the past, will be in two, or possibly three reels.

Five reels, of course, remains the standard length for a feature and because of this well established precedent, not a few exhibitors have been misled in their program arrangement.

They have booked CHAPLIN and a feature, when the part of wisdom was to book CHAPLIN as the feature and use a few short pictures to fill out the entertainment.

It is an accepted fact that when the comedian is on the bill he is the real drawing card, irrespective of the length of the film, or what else is offered. Therefore, money expended on a five-reel production,

good enough to be the leading attraction under ordinary circumstances, is wasted.

The advice of a company that has studied the matter is to run CHAPLIN with a two-reel drama and a news issue or scenic, that he may fill and re-fill the house as many times as the hours permit.

AN EVER PRESENT MENACE

IN ACCORDANCE with the program being prepared by WILLIAM A. BRADY and the committees appointed to co-operate with the various branches of the Government, frequent calls will be made on exhibitors to assist in carrying out the business of the nation.

This is as it should be, but meanwhile it is well to bear in mind the warning of THEODORE MITCHELL, spokesman for the censorship committee of the National Association of the Motion Picture Industry. Ruinous censorship bills were introduced and defeated in thirty-one States last year. Moreover, there is reason to fear, according to Mr. MITCHELL, that an equal amount of unwelcome legislation will be proposed during the coming twelve months.

With such a mass of weighty matters occupying first attention, the danger of bills being railroaded through becomes increasingly great. Exhibitors may do their share in defeating the enemies of the country; they may also do their part toward frustrating the foes of their business by fighting reckless legislation and by not showing pictures which offer material for criticism.

JUST A HINT TO ARTHUR HOPKINS

A NEW theater building, as has been previously announced by THE MIRROR, is in course of construction in the shadow of the Booth Theater in West Forty-fifth Street in this city. It is nearly ready for its first curtain. The opening has been set for some time next month. The house is to be managed by ARTHUR HOPKINS, who needs no introduction to New York playgoers. The venture is to be known as a producing theater, but the first production will not be divulged until after the christening of the new house and a short engagement of WILLIAM A. GILLETTE, who is to revive "A Successful Calamity," which had a remarkable run at the Booth last season.

But up to the present writing, Mr. HOPKINS has not selected a name for the house of productions, or if he has he is keeping it to himself. Beyond doubt many names have been suggested. We have no disposition to offer one, if we did it might be a reminder that SHAKESPEARE was a producer himself, and that there is no SHAKESPEARE theater in New York. And there is a sort of fitness in having SHAKESPEARE and BOOTH in the same block.

MRS. FISKE, K. AND E. AND G. C. T.

PERHAPS if the nations now at war would consult certain theatrical managers, the combatants might obtain a hint of some plan which would stop the carnage. The thought is suggested by the announcement that Mrs. FISKE is to be seen in the coming Fall season under the direction of KLAU AND ERLANGER and GEORGE C. TYLER. If we had the most remote idea that any reference to the late trouble between the actress mentioned and the gentlemen named, would open the breach we would smother the thought. As an old ballad, so old that it has been forgotten, hath it, "The past is in the eternal past." There let it remain.

But if the gentlemen who a few years ago closed nearly all of the theaters in New York against Mrs. FISKE because of her attitude on the claims of what was known as the Syndicate, now call her back to the fold, and if she hearkens to the call, as we are informed she has done, we must conclude that there is a chance for any entente that has been strained or cracked, to be put together.

We shall not undertake to give a resumé of the conditions which made a hiatus between the talented actress and clever woman and any member of the Syndicate or the Syndicate as a whole. We simply want to say Amen to the rejuvenation of the old sentiment which existed before the Syndicate formed its combine. It is well for the theatergoers that hands have been reclassified. It is well for the profession, the whilom Syndicate and for Mrs. FISKE that there has been a reunion. It was a fight to the death while it lasted, and both contestants stood their ground.

No doubt Mrs. FISKE was the greater sufferer, in a financial way, in the contest, and that she has consented to forego what has been for that which most certainly awaits her, is evidence, if any were necessary, that she is entitled to the high opinion in which she is held by the public. As for the gentlemen who have agreed, they know what is best for them, and they are entitled to credit for doing their part in bringing about a return of the relations which heretofore existed.

It is a good sign. Differences of opinion there must always be; getting together when these differences have been tested, there always should be.

HERBERT BRENON REPLIES TO ARTHUR HOPKINS

Maker of Many Famous Motion Pictures Offers Spirited Response to Play Producer's Article Minimizing Photoplays as a Medium for Artistic Expression

BY HERBERT BRENON

IN Mr. Arthur Hopkins' delightful recital of a play producer's adventures in the cinema, printed in the *New York Times* of July 29, the author, with characteristic modesty, does himself injustice. He appears to think himself a casual wanderer among the cameras, an excursionist with a round-trip ticket, a Cook's tourist in celluloid.

Instead of which he is, by his own revelations, a sort of Messiah of the Movies. A lot of us have been too close up to see the things that he glimpses so clearly. The trouble with us is, that as our studio years grow longer, and as our productions pile up, we find that



HERBERT BRENON.

we've more and more to learn about making lifelike photoplays. I insist that it takes a genius to see, as Mr. Hopkins saw, that motion pictures have a handful of principles, and limitations as fixed as grandfather's back fence. We journeymen have been deluding ourselves that in some ways the camera's scope is limitless.

Mr. Hopkins is, it seems to me, a sort of specialized Messiah, and we can best serve him, and assist the artistic salvation of us all, by eliminating a few false verses in his suave gospel.

Congratulations in Order

In the first place, he must be congratulated on the speed with which he acclaimed himself to a new artistic civilization, assimilated it, and upon its ruins built a new edifice more worthy of Mr. Hopkins and his fellow demi-gods. He had been told, he says, that "once I set foot in the celluloid domain, I never again would turn back to the theater. That was in February. At the beginning of August I find myself deep in play rehearsals, with the din and clamor, heat and hysteria of the glass inferno only a memory." Less than six months is swift time to take the old movie machine to pieces and build a new contraption of its nuts and bolts and springs.

It is perhaps fortunate that Mr. Hopkins had a round trip ticket, for it enabled him to get back for his one, two or three theatrical productions for the year, intended mainly for Manhattan consumption, or possibly for exclusive appreciation in Chicago, Boston and San Francisco; whereas if he had remained in the humble gelatines, he would have been limited to eight or ten productions, at least half of which would have appeared before the inhabitants of every city from Tampa to Sitka.

A New Discovery?

Mr. Hopkins recounts that his first days were a nightmare—thus every extra man finds them—but at length he discovered that "the movies are not mere reproductions. They are appropriation. They feed upon life." Positively the only other people who have discovered that the movies "feed upon life" are the people who pay to see the movies. Thus Mr. Hopkins came upon this obscure secret almost as quickly as the public.

"As a chance patron of the movies," he continues, "I had almost invariably carried away one impression—bad taste . . . there seemed to be a sustained drive against all who were even slightly fastidious. There seemed an absence of everything but money . . . spectacles were heralded on the basis of cost. But all the money in the world will not keep a baby's chin dry, and the movie baby's chin was invariably a slippery sight."

I would like to ask Mr. Hopkins what nickelodeons were honored by his "casual patronage." I will admit the heralding of spectacles on a basis of cost; that is a trick we were weak enough to borrow from the theater. I agree, too, that the movie baby had a slippery chin, but the infant has been lusty enough to crow from 20,000 thresholds in America, and is as legitimate a baby as ever lived.

Point of Disagreement

But I cannot agree at all with his next statement, for he says: "In seeking some place to take hold it seemed to me that the quickest and most decisive improvement could be made in the settings, for the very best pictures offered an amazing procession of goulish backgrounds on which were thrown everything that the property-man could lay his hands."

In the name of Cecil DeMille, in the name of D. W. Griffith, gentlemen and artists, I protest. I insist that Mr. DeMille, the son of a man who is a great tradition of the American theater, is just as much of an artist as Mr. Hopkins, or any who may sit in his private assemblage of genius. Mr. Griffith, a creator whom the brain-poor theater would be glad to claim, needs no advance notice from me. There are plenty of wretched things on the screen, just as there are vile and dull plays upon the stage, but could Mr. Hopkins exercise no power of selection? Choosing to patronize the drama of an evening, would he be drawn irresistibly into cheap burlesque?

The trouble with the successes upon the stage is that the speculators quickly put them beyond the reach of the public. The better a play, the less chance has the average man to see it. Exactly the reverse is true concerning a motion picture.

Concerning Scenic Methods

After speaking of Gordon Craig's revolutionary scenic methods, Mr. Hopkins says: "Craig's revolt against detail, and his effort to use the background as the merest suggestion of place and mood, while intended solely for the theater, was there to be appropriated by the first movie director who paused to consider. But none heard the voice in

the wilderness. "And a number of sentences later . . ." the following picture was the first in which I assumed entire direction . . . a large part of the story was a dream (here indeed is a movie novelty!) and there we went to the greatest extreme yet attempted, eliminating settings almost entirely, and playing against a black velvet background with occasionally the suggestion of a building or a room. Personally I think the experiment was a complete success."

Mr. Hopkins knows as well as I that Mr. Griffith invented the close-up, and that for years his dramas were mostly played close to the camera—tremendous figures, great faces with backgrounds wholly or nearly absorbed. My first lessons were taught me by Mr. Griffith, and there I learned to do just as he did—to practically eliminate my backgrounds for magnified human expression. But as there are no new things in the world we cannot, of course, blame Mr. Hopkins for making the same background discovery that Mr. Griffith made, and exploiting the idea, if not the same actual practice, as his own. Thus every young novelist thinks he invented the situations of *Romeo and Juliet*, whereas

Finding Something Original

Being a student, as I have said, I was filled with the student's notion of finding something new, so I went to Europe and studied the motion pictures of France and Italy. Here I found an opposite condition: the Latin picture-makers were taking "long shots," and playing beautiful backgrounds. It seemed to me—and it still seems—that the ideal condition is a combination of the American and European schemes. In my pictures I endeavor to start every new sequence with a glimpse of a beautiful exterior or a well-appointed interior—then, if my story demands it, rushing to the close figures which blur out every suggestion of mere scenery.

As for Mr. Craig's idea applied to the screen and the velvets, I do not believe in the one, and I can see no possible reason for the other. The extraordinary advantage which the motion picture camera possesses over all other expressions is its ability to actually reproduce nature, in everything but color. The stage cannot do this; the printed page cannot do it; even a Messonier can give us only still life. As I have said, the motion picture director has an automatic command of every resource necessary for the focusing of attention on human beings, so it seems to me that a reversal to the lights and velvets of artificiality is comparable only to that craze in the '70s for wax flowers, embroidered pictures, Dundreary whiskers and tremendous bustles.

Question of Acting

"It seems to me," goes on Mr. Hopkins, "that acting for the pictures is equally infantile." And he pursues his shallow thought at length.

As a matter of fact, the best acting today is being registered on the screen. I ask Mr. Hopkins a pair of questions: Are not even the finest performances of the stage mechanical repetitions, night after night? Is it possible for the camera to register an emotion which

the actor does not feel? Mr. Hopkins knows very well that the emotional stress, the physical strain and actual loss in nervous force undergone in recording a photodramatic role could not be repeated, day after day, in the theater. Fortunately the camera is keyed to catch and preserve indelibly the supreme effort of a man or woman; once caught this supreme effort is held changeless for an indefinite number of repetitions.

Finally, let me agree with Mr. Hopkins that there is no rivalry between screen and stage. Our close affinities are painting, sculpture and literature; our ally and friend, music.

PERKINS A PRODUCER

Edward B. Perkins, once a newspaper man, but hitherto unknown in the show business, announces the production of a musical comedy, as yet unnamed, by Val Crawford, a protege of the late C. M. S. McLellen. The lyrics are by Schuyler Greene and Silvio Hein has composed the music. Klaw and Erlanger have already arranged an out-of-town opening in September, with a New York engagement to follow. The production is to be most elaborate and it is stated that it is almost ready for presentation.

Mr. Perkins has opened offices in the Fitzgerald Building.

COMEDY BY VACHELL

Charles Frohman, Inc., has secured from H. A. Vachell, author of "The Lodger" and "The Case of Lady Camber," a new comedy with the provisional title, "Humpty Dumpty." This will be one of the early season's productions.



Charlotte Fairchild.
GRACE LA RUE.
Of "Hitchy-Koo" Company.

NATIONAL ASS'N INCREASES DIRECTORATE

By Vote of 36 to 33 Change Is Favored by Members in Meeting Adjourned from Chicago—New Organization of Exhibitors Applies for Membership—Complete Ticket of Directors Elected

Despite expectations of a stormy session, the general meeting of the National Association of the Motion Picture Industry, adjourned from Chicago and reconvened at the Association headquarters in the Times Building, Monday morning, Aug. 6, passed off quietly.

The two main points at issue were the increase of the directorate and the recognition of the recently formed American Exhibitors' Association. By a vote of 36 to 33 the number of directors of the association was increased from 30 to 42. The question of the new organization of exhibitors was partially solved by the application of General Manager Charles C. Pettijohn for membership under Article 2 of the by-laws reading:

Any civil, social or other trade or business association or club in the United States upon application and under conditions approved by the Board of Directors of this association, may obtain a certificate of affiliation with this association when ever any of the following three conditions are complied with, namely:

a. Such proportion of its members are members of this association as, in the opinion of the Board of Directors of this association, entitle it to receive such certificate of affiliation; or

b. Upon agreeing to contribute a definite sum to be prescribed by the Board of Directors of this association annually to the funds of this association; or

c. Upon such terms and conditions as the Board of Directors of this association may decide upon as proper.

The application of the Exhibitors' Association will be acted upon at the meeting of the Board of Directors called for eleven o'clock on the morning of Aug. 27. At this time officers will be elected for the coming year, the delay in elections having been determined upon in order to give the newly accepted directors twenty-one days in which to consider candidates. If, as appears highly probable, the application of the Exhibitors' Association for membership is accepted, it will be the second organization affiliated with the National Association under Article 2, the other being the Motion Picture Advertisers' Association.

Among the fifty-two men attending

the meeting, all branches of the industry were represented and both factions of the exhibitors had their spokesmen, Lee A. Ochs and Mr. Pettijohn being the leaders. Several minor changes were made in the by-laws, and it was decided to give a private showing of the Association's all-star picture in the Metro projection room, Aug. 8 at 2.30 o'clock, followed by a public exhibition at the Strand Theater, Aug. 15, at 10.30 a. m.

With additions made to comply with the enlarged directorate the list for the coming year reads:

Producers' Branch Committee, Class No. 1.—William A. Brady, World Film Corp.; D. W. Griffith, D. W. Griffith's Enterprises; William L. Sherrill, Frohman Amusement Corp.; Carl Laemmle, Famous Film Mfg. Co.; Adolph Zukor, Famous Players-Lasky Corp.; Samuel Goldfish, Goldwyn Pictures Corp.; William Fox, Fox Film Corp.

Distributors' Branch Committee, Class No. 2.—J. A. Burt, Pathe Exchange, Inc.; Arthur B. Friend, Paramount Pictures Corp.; Walter W. Irwin, Vitaphone, V. L. S. E.; P. A. Powers, Universal Film Mfg. Co.

Richard A. Rowland, Metro Pictures Corp.; John R. Freuler, president of Mutual Corp.; Stephen A. Louch, president of Triangle Co.; Supply and Equipment Branch Committee, Class No. 3.—Donald J. Bell, Bell and Howell Co.; J. E. Brulout, Eastman Films; J. H. Hallberg, United Theater Equipment Corp.; Walter J. Moore, H. C. Miner Litho. Co.; J. F. Sherrett, Nicholas Power Co.; N. C. Cotabish, National Carbon Co.; Joseph F. Coufal, Novelty Slide Co.

General Division, Class No. 5.—Paul Guich, Universal Film Mfg. Co.; Arthur James, Metro Pictures Corp.; William A. Johnston, Motion Picture News; Joseph F. Lee, States rights buyer; Thomas G. Wiley; Fred J. Becraft, Exhibitors' Trade Review; George Irving, motion picture director.

Exhibitors' Branch.—Lee A. Ochs, 1587 Broadway, New York; Alfred Hamburger, 201 So. Wabash Avenue, Chicago, Ill.; N. C. Rice, Algona, Iowa; C. E. Glumann, Wilmington, Kan.; Alfred S. Black, United Theater Corp., Rockland, Me.; Thomas Furlan, Brunswick Amusement Co., Duluth, Minn.; Eugene M. Clarke, Baker-Grand Theater, Natchez, Miss.; Frank Eager, Acme Amusement Co., Lincoln, Neb.; Louis L. Levine, Regent Theater, Brooklyn, N. Y.; Louis I. Blumenthal, National Theater, Jersey City, N. J.; J. H. O'Donnell, 606 Abbot Bldg., Philadelphia, Pa.; Dan Chamberlain, American Theater, 16 E. Lake Street, Minneapolis, Minn.; Hector Parnasoglu, Congress Amusement Co., St. Louis, Mo.; Robert Levy, 1416 Masonic Temple, Chicago, Ill.

NEW ASS'N HAS 31 STATES

Many Organizations Are Completed—General Manager Pettijohn Opens New York Office

The American Exhibitors' Association, the new organization of exhibitors resulting from a split in the National League, has launched an energetic campaign for the enlargement of its membership and for the carrying through of measures benefiting the great body of American motion picture men.

With Jake Wells, president of the association; General Manager Charles C. Pettijohn, Guy Wonders, and other prominent members of the organization in New York, last week, the plans formulated in Chicago were advanced appreciably. Mr. Pettijohn opened offices in Room 1110, Times Building with Miss Crystal Evans as his secretary. Reports from state presidents conducting the organization work in their respective States showed rapid progress.

New organizations completed or re-organized during the week and affiliated with the association were the Michigan State, Detroit Local, Buffalo Local, Indiana State, and Chicago Local. All told the association now has bona fide members in thirty-one States. The total membership will be published as soon as it can be accurately compiled. State directors who have not already responded are urged to get their membership lists into the association office by Aug. 10, so that the totals may be verified and published in the next bulletin.

The first association bulletin, under date of Aug. 4, is addressed to the exhibitors of America, and reads:

"The purpose of the American Exhibitors' Association is to create and maintain a national body of motion picture exhibitors, to improve and protect the motion picture business, to encourage the production and showing of motion pictures of high character, to protect the individual member from unfair methods of trade and other abuse, to work for the best interests of the industry as a whole, to adjust and arbitrate differences between members and various other branches of the industry, to assist the United States Government in times of war and other great crises, and in every lawful way to promote gener-

ally, the prosperity, uplift and betterment of the motion picture industry.

"In accordance with this purpose, and fulfilling the fundamental idea that the American Exhibitors' Association is, in deed as well as in fact, a true exhibitors' organization, a bulletin will be issued each week in time for the editions of the trade papers, in which the doings of the association to date will be concisely given for the information of all exhibitors.

"The organization is already started in thirty States, and is working. By the time of the Detroit convention next year we expect to be organized in every State.

"What is now desired are applications for membership. Within the next week we wish to reach every exhibitor in the United States with a personal letter, in which an application for membership will be inclosed.

"Please respond promptly. Return



GAIL KANE.

Mutual-American Star in "Souls in Pawn."

applications filled out, and your check for \$3 or \$6—six months' or a year's dues—at your option.

"The general manager is the personal representative in New York City of every legitimate exhibitor, and is being paid for the purpose of representing exhibitors in any business pertaining to the motion picture industry.

"This service is designed to save busy exhibitors time and money. The establishment of an office in New York by the general manager is to further this purpose. Business which would ordinarily exact attention and time from the exhibitor will be looked after from these headquarters without trouble or expense to him.

"Should any exhibitor fail to receive the letter and application card, will he please send at once his name, name of theater, and complete address."

ARTCRAFT WINS HART SUIT

Judge Manton Decides Against Triangle in Litigation Over Noted Western Actor

Judge Martin T. Manton, in United States District Court, New York City, refused on August 1 last to grant the application of the Triangle Film Corporation for a preliminary injunction restraining Artcraft Pictures Corporation from making or distributing motion pictures featuring William S. Hart.

The noted star's contract with Triangle provided that productions in which he appeared were to have the personal supervision of Thomas H. Ince. Some weeks ago Ince severed his connection with Triangle and became affiliated with Artcraft. Shortly thereafter it was announced that Hart would produce his own pictures, under the supervision of Ince. This meant, it was announced by Artcraft, that under the arrangements between that company and Ince, the Hart productions would be distributed by Artcraft.

Neither Ince nor Hart was made a

party to the action brought by Triangle, although it was alleged that the clause in Hart's contract providing for Ince's supervision of pictures made by Hart was inserted by Ince in his own interest. Commenting on this fact, Judge Manton said:

"The parties to the contract have deliberately stated that Hart is relieved if he no longer has the advantages of Ince's supervision. The reasons therefor are stated at considerable length in the opposing affidavits and in substance are that Hart owes his success largely to the management of Ince, his counsel, advice and experience in managing and directing his work as an actor. The bill admits that Ince no longer works for the plaintiff, therefore Hart can no longer have the supervision of Ince and the supervisory clause of the contract protects Hart's withdrawing from the plaintiff's service."



MARION DAVIES,
Trying to be a Boy.

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

Frank Comment on Current Happenings in the Motion Picture Field—The Case of Rae Tanzer and the Overland Company—Concerning Century Comedies

I'M MAD clear through. My dander's up. I see only red. The other week a motion picture trade journal with a big yellow cover announced that it was so high-minded it wouldn't accept Clara Kimball Young's ad, and to prove its professions to character printed an advertisement last week of a film that "features Miss Rae Tanzer." Fine! No, ROTTEN, and the sooner this picture is kicked out of camp the better for the whole darn motion picture business. I love the motion picture business. So does every trade paper that gets its living from it. I'm doing this particular trade paper a beautiful favor in seeking to suppress this film. And I'm going to suppress it. Watch!

I don't know Rae Tanzer at all. I haven't a thing in the world against her. She may be the whitest and the most sinned-against person in the world. Some of my best friends think she is. But she is not a picture star. Her name has not the value of Pickford's, Fairbank's, Chaplin's or Farrar's. If she hadn't had a lot of notoriety—nothing more or less—the promoters of this film WOULD NOT HAVE FEATURED HER NAME IN IT. They are trying to capitalize this young woman's notoriety and make trouble for the moving picture business at the same time!

No, I'm not a Puritan by any chance. I couldn't be an Old Exhibitor and be narrow. But I know whereof I speak. Thanks to the war, the President, and the National Association of the Motion Picture Industry, the film is coming into the high place that is its due. You hardly ever hear the squeal of the censor nowadays. All is lovely with the Fifth Estate. So lovely perhaps that we can forget. Forget the continuous censorship agitation of just yesterday that kept us fighting unfriendly politicians ten months out of twelve. Forget how close fanatics and busy-bodies came to putting us all out of business. Forget Breitinger, Funkhouser, Crafts. Boys, don't let's forget. Just to show you I don't consider myself a lily white angel, I'll tell you that I ran Luzin's "Thaw Case" when it came out about ten years ago. I had my show in a Jersey city and the picture packed 'em in.

But the film made every newspaper in that town hammer the "sensational movies," and the other exhibitors came around and begged me to "keep the screen clean" with them thereafter—and I did!

So now "Mr. Harry Berg" and the "Overland Film Company," who are advertised as the producers of Miss Tanzer's film will appreciate why I warn them as I do. If they are regular film men, making a permanent business out of the film business, they will be glad I have spoken so plainly and will drop the project without further delay. If they are not regular film people, but just bandits on the film highway, I know they are going to persist in the effort to "clean up quick" regardless of consequences (to the motion picture industry), and if that is the case I want to say here and now that I'm not going to let them!

And I want to announce here and now to the entire industry that this department is going to expose every film of the sensational species it can find. WE'RE GOING TO RUN THEM ALL OUT OF BUSINESS, starting our campaign the moment they start theirs. I hate weak pictures, as readers of this department have already grasped, but worse than weak pictures are dirty pictures and I'll end their menace as long as the MIRROR lets me write "without fear or favor."

Wonder if I had it right last week about the "tremendous sale—complete negative output," the Century Comedies admitted they had made to the Longacre Distributing Company, newly formed, and at the same address as the Century Company. Well, I knew that some Universal stockholders were Century stockholders. And to make it easy Universal, Century and Longacre are all at 1600 Broadway. I think my last week's item intimated that Century closed their "tremendous sale" close at home. Well, page 721 of a trade paper that comes out Saturday confirms it. An innocent item says: "The Longacre Distributing Company has taken office space in Universal Film Company Headquarters, 1600 Broadway, New York." Universal to Century to Longacre to Universal—but 'er out!

Despite what Mr. Selznick says, I think Clara Kimball Young's lawyers know their business and that Miss Young will not be seen in any shape, manner or form on the Selznick program. I don't doubt that Selznick exhibitors are counting on having her pictures again, but I think that Paramount is where they ought to look to find her. Everybody knows Mr. Zukor has wanted Miss Young for his program for a long, long while; and at least the writer happens to know that Harry Garson, managing the new Young company, has been in conference a good deal of late with Mr. Zukor. Also, there is the appointment of that splendid director, Emile Chautard, to supervise the Young productions. Now, Mr. Chautard signed a Famous-Lasky contract a couple of months ago to direct

Mme. Petrova. When Famous-Lasky wisely lost Petrova as a vampire star, they did not permit themselves to lose Chautard too. And had he since tried to cut away from this concern, we would have heard about it, for as we say, Chautard is a splendid director, and the big producing companies are not letting splendid directors, who are "contracted," quit without a battle. There has been no battle over Chautard. And why should there be? Isn't he directing Miss Young in pictures to be released through Mr. Zukor?

A letter to the MIRROR indicates that I hurt the feelings of some one in my reference to Constance Talmadge of the Selznick program. I am sorry, but I continue to feel that Miss Constance is not a star simply because she is her sister's sister. I think Miss Constance has possibilities. But she is not ripe for stardom yet, and I am afraid that the next few months will make Mr. Selznick realize it better than any one else. Mary Pickford has a sister, Lottie, who was featured heavily in a serial. But when the serial was over she wasn't "starred" any more. I don't think that Mr. Selznick will star Constance Talmadge after he has lived to learn, but will stick to his sure Talmadge star, in this case the original Norma.

You will ask: Isn't Mr. Zukor producing both Mary Pickford and—brother Jack? But Jack Pickford is considered by many the best juvenile leading man on the screen to-day. There's a reason and it isn't the relationship!

Let me make the little prediction here that despite all the "peace talk" the new American Exhibitors' Association is going to be a permanent body. I'm sorry, too. I hate to see a permanent "split." But I'm recording my opinion, not my sentiments.

Ooh! Ooh! Lewis J. Hampton is not "staying in?" See Goldwyn gets the future Rex Beaches.

Is it true that Mutual rejected the Crane Wilbur pictures before Art Dramas got them? However, it's a good deal for Dave Horsley—if he can



JACKIE SAUNDERS,
Displaying Her Taste in Bathing Suits.

make features for that A. D. \$10,000 limit.

Paralta hit it right with Barriscale, but isn't Kerrigan very much of a five-cent star? His only previous "achievements" were with the American and the Universal. During his American term—four years ago—that company released mainly to the five-cent houses, the present "big feature" policy being entirely unknown. It was in the one-reel days, you see, and that made him a good Universal bet. And with Universal he remained. So he's a corking five-cent star. I doubt if the name of Kerrigan means anything to the class of audience that has been in the habit of seeing Triangle pictures.

Fred Collins, and now M. Henri Hoffman, predict that lots of the film-buying of the future will be done by circuits of theater owners. Heavens, from what did Paramount and Metro start? The circuits have always been exchange-inclined!

For instance, Mastbaum in Philadelphia!

But one can forgive Mr. Mastbaum. Time was when the exhibitor's sole mission on earth was working for the exchange man. It was only logical that exhibitors would combine to control the good pictures themselves.

Only Messrs. Collins and Hoffman didn't discover it!

Whatever a Letter of Cheer to General Pershing—to be signed by congressmen, senators, governors and mayors—has got to do with Bluebird Films is more than we can puzzle out.



FROM "HIS WEDDING NIGHT."—Paramount-Arbuckle.

PREPARING MUSIC FOR PHOTOPLAY ACCOMPANIMENTS

Points for Musical Directors in Motion Picture Theaters—Program Suggestions for "Whither Thou Goest" and "When You and I Were Young"

BY MONTIVILLE MORRIS HANSFORD

IN SUGGESTING selections already mentioned in former issues of *THE MINOR*, composers and publishers will sometimes be omitted. Cut out this page and paste it in your music folio. It will be found useful in suggesting just the tune you are hunting for.

In the changing from one selection to another at cues and titles, the versatile pianist or organist will do well to quiet down into a modulation, if possible. Of course, there are situations where this is not expedient, and sometimes the player cannot modulate. In such cases it is best to play the last few measures of the last selection and the first few of the new one softly, so as not to intrude the break upon the ears of the audience. Players seem to forget that the audience is at quite a tension, and the softest tone from the piano carries to the roof. It is for this reason that I so often suggest soft playing during a scene. Always play your picture and not so much the piece; it is the picture that is doing the singing, you are only playing an accompaniment.

Where several repetitions of a composition are suggested, vary a little by using different parts of them; don't play the first part each time, but go to the second part for a change. It is understood that all selections are to be played continuously between cues or titles.

"Whither Thou Goest"

Open with a rollicking tune, such as a good march; *L'esprit Français*, Waldteufel, is suggested. Play until Donald faints, then go into *Love's Dream After the Ball* very softly during the succeeding scenes. At title "The Following Day" play *College Songs March*, Shepard; play very softly as Tom reads telegram, then loud again as he tells his friends the news. At title "The Home-coming" use *Love's Dream After the Ball* until title "Mazie Duval of the Follies," then play *The Secret*, Gautier; play softly as Tom enters theater. At title "That Night" play *Canzonetta*, Hollaender, until the stage scene, then *The Secret* again. As Tom and Don enter dressing-room play very softly. Play *Love's Dream After the Ball* at title "The Following Day," and at cue "How would you like to take a trip?" play *Con amore*, Beaumont, until Don and Mazie are in cafe, then a soft "Agitato" for a few seconds as Tom arrives, then back to *Con amore*. At title "And She Went Away With Him" play the first six measures of the *Prelude* in C-sharp minor, Rachmaninoff, for a big out-of-doors effect, and as Don lights his pipe go into *Love's Dream After the Ball*. At title "That Evening" play again the first measures of the *Prelude* slowly and softly as the doctor examines Don. At title "I'm Going to Live, Mazie!" play *The Secret*. At cue "I'm Mrs. Van Wye" play a few measures of the *Prelude* softly. Continue until Don arrives at house, then soft "Agitato" until cue "God forgive you," then *Prelude* to the end.

"When You and I Were Young"

To add sentiment to this picture, it may be opened with the old song, *When*

You and I Were Young, Maggie; change after a few seconds to *Colinette*, Beaumont, or *Little Sweetheart*, Bohm. At title "Darius Miller, Her Father," play *Simple Confession*, Thomé; and at title "In a Great University" change to a rollicking theme: Fahrback's *Exhibition March*, alternating with *April Smile Waltz*, Depret. At title "So Father Randall goes Reconnoitering" go back to *Simple Confession*. Play *Waves of the Danube* at title "Time Wields Its Magic Wand." This is a popular waltz, and can be found in almost any good waltz collection. At title "With the Passing of Time" the mood changes. As the Spanish girl appears play softly the first *Spanish Dance* of Moszkowski; only a few measures of this will be needed, then go back to *Colinette*. At title "Frank Enjoys the Hospitality of a Friend" go to *Simple Confession*.

At the title "Up With the Chickens" a touch of sentiment can be added by playing the old song, *Daisies Won't Tell*. If this is not at hand, *First Love*, by Wallerstein, may be used. Play *Simple Confession* again at title "The Departure" until cue "Get Mr. Crist!" then play *The Clock*, Arnstein. At title "A Few Days Later" play *Simple Confession* or *Under the Leaves* until title "If Father Could Only See Him Now," then *The Clock* again. Play *Simple Confession* at title "That Evening," and change to *The Clock* at title "After Supper the Struggling Six Prepare to Celebrate." At cue "Sure, he lives right here," *Simple Confession* until title "Breakfast of the Struggling Six," at which *L'esprit Français*, Waldteufel may be played. *Simple Confession* again at title "Terms Have Been Made With Mrs. Cassidy" until cue "It isn't really true," then *The Clock*; and at cue "Yes, that's the original of my story" play *Simple Confession* to end. This picture will be found very easy to play from the ordinary pianist's library of standard selections.

Answers to Questions

H. M. R. Should I play during the slide announcements of the coming attractions?

No; take a rest, and also rest your audience. Turn out your light and get ready for the next picture. I attended a picture house not long ago where the girl pianist played a gallop at break-neck speed during the announcements. It was ridiculous. But from my observations of the musical programs of many houses, I am sure she thought a picture was running at the time; either that or it was pay day.

A. W. S. Where can I procure a book of good waltzes for use on piano or organ?

Three Strauss Albums are issued in the Schirmer Library. These contain besides waltzes a lot of polkas and other dance forms. The introductions to the waltzes may be used for other scenes. Also the White-Smith Company publish a volume of Waldteufel's waltzes, all of which are excellent for picture work.

O. C. R. I do not agree with your idea of having different musical moods for each phase of the picture. This seems to me to involve too much changing in the selections.

I take it you mean too much changing during short moods. There is a grain of reason in this. But in nearly every well-balanced film there is a dominant mood, cut into often by secondary or explanatory scenes. This dominant mood should be the guide for the musical program. Often the secondary moods can be made more effective by diminishing the tone of the same selection until the main scene recurs, then back to the original tone. The trouble with even the biggest house is that the players express the music instead of the picture. Your question might be asked of a composer of a song. Do you think he would write the same sort of accompaniment to several verses all portraying different moods?

S. P. I have lately taken a moving picture job. I am asked to play what I call "rotten" music to the exclusion of all good stuff. This is rather discouraging. How can I work a change in the "boss"?

Some bosses can't be changed, but your case is not so bad. What you term "rotten" music is only relative, after all. There is real genius in the popular music line. So is there in symphonies. Get Offenbach's Overtures; they contain lively movements, and you may fool the boss. He may mean that you are too dry in your selections, and he may be right. A picture house ought to be a lively place, and the music should be in keeping.

MACK SENNETT DEFIES ALL RULES Originator of New Type of Comedy Has No Use for Precedent

Students of the motion picture and its development have agreed for some time that the industry has grown with such rapidity that it has now reached a point which might aptly be determined as an age of specialization. No longer do we find the man of genius who is a director, author, star, film cutter, title editor, office boy, telephone operator, chief engineer and general factotum all rolled into one. In fact, the size of many of the producing and releasing corporations and the complexities involved in the many phases of motion picture producing and distributing, render it absolutely necessary that the vast amount of detail be divided up among a number of specialists. As a result the big motion picture concerns today are highly perfected organisms in which men of broad vision preside over the detailed work of a great many experts in chosen lines of endeavor.

One conspicuous exception to this rule is Mack Sennett. Aside from converting a shanty into a vast motion picture organization, from inventing and perfecting an entirely new type of motion picture comedy and discovering a new type of human being to play the kind of death defying roles which his imagination has conjured up, Mr. Sennett has led a very dull and humdrum sort of existence. In fact, he seems to be the sort of man who has sought out traditions and moth-eaten proverbs for the sake of bouncing metaphoric custard pies off their heads.

Nobody thought that Mack Sennett would ever succeed in building up a great organization on a fountain of rapid fire burlesque, but he succeeded in winning an international reputation, while others were sorrowfully shaking their heads and declaring that "it couldn't be done." While the great stage stars were transferring their allegiance from the footlights to the Klieg lights, Mr. Sennett was quietly discovering new talent in the most unexpected and obscure places and developing a new kind of comedian and comedienne. The type of comedies which Mr. Sennett invented have succeeded because they were permeated with the spirit of his genius.



"VERNON THE BOUNTIFUL."—Black Cat, Essanay.

LITTLE JOURNEYS TO EASTERN STUDIOS—VITAGRAPH

The Vitagraph Studio Is the Fifth to Be Visited By the Mirror's Staff Writer—The Plant Is Being Enlarged to Accommodate Twenty Companies

BY ALISON SMITH.

WHEN the film industry stops growing long enough to have its history written, the Vitagraph Company will find itself in the unique position of great-grandfather to all the other companies for, as far as can be ascertained, it was the very first to incorporate under the name of a moving picture firm.

According to Elbert Hubbard, "Every

her work to conduct a tour of the building. Adjoining this main office is a special suite for the officials of the firm with a private dining-room attached. Here A. E. Smith, president of the company, Frank Loomis, studio manager, and other officials divide their time when not in the other administration offices at 1600 Broadway.

film play. The studio is equipped with back lighting and every possible mechanical device. There is ample scope for experiments along every mechanical line.

The third side of the building is filled mainly with property rooms and a large carpenter shop where all the furniture used in the sets is made. Vitagraph

desired effect without injuring the skin.

The adjoining office of A. Roosevelt, production manager, is a model of system and efficiency. It is arranged so that he may supervise every detail of the work without leaving his desk. This is accomplished mainly through an elaborate chart, covering one side of the room by which he can ascertain the ex-



SCENES AT THE VITAGRAPH STUDIO IN FLATBUSH—PRESIDENT A. E. SMITH IN CENTER.

big business was started in an attic or a cellar," and, while the beginnings of the Vitagraph Company were not housed under quite so picturesque a shelter, their quarters were modest enough to make their present elaborate plant a startling and significant contrast. It has developed from the first crude stages in a Nassau Street loft, through the "black tent" phases of the industry to the permanent and dignified group of buildings which bear the name of the eastern V. L. S. E.

Plant in Flatbush

The plant is situated in Flatbush on the outskirts of Brooklyn, where a short automobile trip will place the various companies in picturesque country "locations." It is obvious that the presence of the studio has stimulated trade among the small merchants of the neighborhood for a little colony of restaurants, bake-shops, and ice-cream-soda fountains has sprung up around the entrance, and apparently owes its flourishing existence to the liberal patrons within the gates. The buildings are arranged Spanish fashion in a square which surrounds a large court, and are, for the most part, concrete structures with the stage floor arched with glass.

The main entrance admits you to a large outer office most attractively furnished, and hung with portraits of the various Vitagraph stars. The presiding genius of this room is Ethel Pennington, whose official title is "studio correspondent," but who graciously left

Complete Wardrobe Department

A long line of dressing-rooms completes this side of the square with a very interesting wardrobe department in the far corner. It is under the direction of Jane Lewis, who is a skilled costume designer and who supervises the work of a staff of sewing women. Practically all the costumes used in the plays are turned out by this department and Mrs. Lewis is no more baffled by a demand for a 16th century ball-gown than by a pre-historic costume at a period when attire was less complicated.

On our way to the other end of the building, we met a sweet faced, white-haired woman who was introduced as "mother" Dixon. Officially she is the studio matron for the large number of "extra" girls, many of whom are still in their 'teens, but after a few moments conversation, you understand why she is better known simply as "mother" to the hundreds of young girls who drift in and out of the studio during a year's output of films. Mrs. Dixon is of the impression that her position is absolutely unique, at least in the Eastern studios.

The New Studio

At right angles to the first building, is the new studio which runs the entire length of the block. Half of the stage was occupied by a large Old English set in which Harry Morey was very busy behaving like an English squire with little Corinne Griffith as the American heiress necessary to every English

manufactures all its own furniture and employs on its technical staff several experts in period decoration.

Across the hall from the property rooms is an inviting section all white enamel and tiling which is a combined infirmary and first aid to the injured. It is under the supervision of Agnes Levering, a graduate nurse who looks both picturesque and efficient in her blue and white uniform. The rooms are provided with every form of emergency treatment for the various minor accidents which are inevitable in a plant of this size. Miss Levering also provides a complete emergency kit for each automobile that takes a company out on locations.

In Original Studio

The last building which closes up the square is the old studio to which the others were gradually added. This is now used principally for comedies and one and two reels, leaving the larger studio free for the five-reel productions. In one corner is a special makeup room with its walls covered with shelves of grease-paint, powder and wigs of every conceivable hue and texture. Victor Steurt has charge of this department and personally superintends the makeup of all the extras and novices unaccustomed to moving picture work. He makes up on an average of seventy-five actors a day and while resting, amuses himself by experimenting with paints and bronze coverings that will give the

act location of a given company at a given hour, and the phase of the picture on which they are working. The windows of this office command a view of the court inclosed by the buildings, which is used for exterior sets that do not require great perspective. A cluster of oriental arches used for "The Sixteenth Wife" were being torn down to be replaced by a more modern arbor where Harry Morey and Corinne Griffiths will conclude the romance then beginning in the English set we had just passed.

For Scenario Writers

Much of the scenario work is done in the Broadway offices, but Eugene Mullin, Edward J. Montaigne and a few others of the scenario staff have a secluded and quiet office on the top floor of the old building.

The evolution of V. L. S. E. through the different stages of its existence gives a peculiar interest to the studio in its present form. According to Albert E. Smith, the company shows no inclination to rest on its past record for he has announced that the amount of production under way will be large enough to tax the capacity of the Brooklyn plant, enlarged to accommodate twenty companies at once. The future of V. L. S. E. as well as its past and present has proved an excellent medium for measuring the growth of what Homer Croy calls "the infant prodigy of our industries."

BUYS TWO PLAYS

Edgar MacGregor, the producer of "Friend Martha," which will have its premiere at the Booth Theater on August 7, has just purchased two new plays by Charlton Andrews. One is called "The Adorable Pest," a society comedy involving business life, and the other, "My Hero," a drama of the pres-

ent war with aviation activities as a background. Both will be produced early this season.

"THE WARRIOR" LEAVING

The last week of the limited engagement of "The Warrior," began Monday at the Criterion Theater. Maciste of "Cabiria," the giant hero of

the Italian war spectacle, continues to be the talk of summer theatergoers. Renewed expressions of praise for the spectacle come to Harry Raver, who brought "Cabiria" to the United States three years ago and is sponsor for the second big Itala film production. Maciste promises a new and bigger production after the war.

FAIRBANKS AIDS RED CROSS

Douglas Fairbanks recently offered to co-operate with the American Red Cross, by collecting funds among his friends. The offer was gratefully accepted, and the Artcraft star at once began a vigorous campaign. As a result of his efforts, he has turned into the war charity nearly \$800.

"GARDEN OF ALLAH" HAILED AS A SELIG MASTERPIECE

Chicago Critic Finds Film Version of Robert Hichens's Story to Be a Work of Great Beauty and Dramatic Interest—Helen Ware Heads Able Cast

BY CHARLES E. NIXON

WILLIAM N. SELIG, who pioneered picture production in California as well as in the Middle West, saw the beginning of a new art, mastered its technique, and shows that he still has power to progress. Early in the field with the educational, strong for the inspiring message of history, he has also run the gamut in the lighter line of production and then given particular care to the visualization of romances from the pens of famous Americans. It is justice to remark that he established precedence in the great red-blood romance, Rex Beach's "The Spoilers," which left a long starry trail to the land of the midnight sun. The last, but not the least in this line of Selig artistic achievement, is one of the greatest stories of the decade, Robert Hichens's "The Garden of Allah."

It is a long leap from the stalwartism and the tensely of life amid the ice packs and tundra of Alaska, to the desert sands of the far East, where time fleets carelessly, but if the rugged reality of life up under the Arctic Circle had a striking showing, the romantic environment in the mystery of the glowing desert and the soft airs and restfulness of the oases, has been revealed with equal truth and equal resourcefulness.

Story Runs Smoothly

In order to get a desirable new angle in scenario drafting and at the same time undoubted authority in dramatic enotement and literary appreciation, Madam de Navarro (formerly Mary Anderson) one of America's most honored histrions, was employed to arrange this book for picturizing purpose. Her skill and her taste has been complimented by the producer, Colin Campbell, in giving poetic quality to this famous fiction. The printed announcements are few and far between, but the story carries itself in a smooth flowing stream that may be easily read as it runs.

"The Garden of Allah" as presented on the spacious stage of the Colonial Theater, Chicago, has a vital preface that impresses pleasingly, investing the shadow drama that is to follow with unforgettable atmosphere of mystery in the vastness, the colorfulness, and the fascination of the desert. The caravan commences to cross the stage at eventide, then rests. It catches a new value in sound in the Bedouin song that like the tracery of the beautiful Arabesque, synchronizes harmony with color as an accompaniment is played over the muted strings of an unseen orchestra. The sound dies away; then comes the far off echo of the



THOMAS SANTSCHI, HELEN WARE, HARRY LONSDALE, "The Garden of Allah."—Selig.

muezin, the call for prayer, stealing through the misty twilight as the procession prostrates itself. Then the horizon glows in changing colors, the sun sinks in a fiery ball, and leaves the gleaming desert in silence and in darkness.

Life of the Far East

The screen lights up with the life of the Far East in the village of Benu Mora, where the strange and drifting types of the Orient congregate and stand aloof like the followers of Mohammed, looking askance at the tourists who briskly invade their sacred places. They are not aloof when it comes to "Backsheesh" for there are beggars galore, and the extended palm of very hand is willing to be tickled with coin. Now in the street of bazaars, the air seems heavy with the aroma of sandalwood and the more grateful scents of the Orient, as the little booths are overhung with rugs and festooned with heavy fabrics, crowded with strange wares and bizarre objets de vertu, seeming opulence crowding the rags of poverty.

The camel drivers shout as their lumbering mounts pass by, the donkey boys scream as they clatter down the narrow streets, and now some swarthy Shiek of the desert saunters by full panoplied in arms followed by his bournosed retainers. It fairly teems with types. The

way goods are piled up under the latticed windows overhanging the shops, must give joy to the property men of the pictures who love to fling things in profusion and pile Ossa on Pellion in mad liberality. The town life of the Far East certainly has reality in this moving revelation. The rich resources of the Selig plant were equal to this prolific emergency.

Cast Carefully Selected

The cast of principals has been carefully selected and the supernumeraries were numerous and well trained. The actors engaged had thought out their parts, evidently communed closely with the book and then followed the studied advice of Director Campbell.

Thomas Santschi who has appeared so ably and so long under the Selig banner, the embodiment of well poised virility revealed in the moody role of the hero, all of its strange hesitant introspectant values. A difficult as well as a delicate task, but one that had poise and proportion and at the same time the erratic willfulness of mood characteristic of the man who had foresworn his faith, deserted the monastery for the allurements of the world and then sought the solace of silence in the desert, only to be drawn from this errant mood by the call for companionship that every strong man craves. There is nothing picturesque, or little that is alluring for

this line on the screen, yet Mr. Santschi brought out the inner meaning so well, that he was not only a persuasive but dominant personage.

Helen Ware has long been recognized as one of the strong emotional actresses of the stage and was undoubtedly selected with a view to visualize introspective values of one of the most capricious of heroines. Like many another drawn from the stage, she was not idealistic in this particular picture. The daughter of an infidel yet one strongly spirituelle herself, she did not seem to typify any particular expression. The sense of yearning of the lonely heart was lost in the rather matter of fact aggressive way in which she carried a flirtation to a finish. The subtlety of the role and its youthfulness seemed to have escaped in her visualization, yet it had points of strength, variety and interest to command it as a characterization, far afield, however, from the spirit of Hichens.

James Bradbury as the sand diviner furnished a remarkable old man character bit, who might have been snatched from the procession of the Prophets in the fresco of the Boston Library and brought to life for the sinful service of gain in the vocation of a fakir. Matt Snyder, an able actor of the old school, furnished a good example of what to do and how to do it on the screen as Count Anteoni.

Excellent Camera Work

While the actors played their parts, the far seeing eye of the camera imprisoned and revealed many scenes to impress an audience with beauties, the mysteries of people places of luxuriant foliaged oases and of the inspiring vastness of the desert. Caravans came and went; trains of warriors on Arabian steeds galloped by or went through the evolutions with which the Bedouins terrorize the traveler, in wild rides and reckless gun firing. The rising and the vanishing point was the desert. It was the great arena, inspiring life and swallowing it up, and therein lay the mystery and the conquest of the production. It would be rare to conjure any phase of nature more terrible or perplexing than the sand storm in the Sahara. This phase was carefully caught, consistently developed and carried to the tragic termination and obliterating all in its ruthless path in a fashion, that was as spirited as it was surprising and terrifying.

"The Garden of Allah" is a continuity of interesting and splendidly studied pictures, with many beauties to commend, and a weirdness of tale to unfold that is unforgettable.

FIRST STAR PICTURE

Vivian Martin Has a Good Part in "Little Miss Optimist"

Vivian Martin's first star picture under the new Paramount plan gives her more opportunity than she has ever had to display those charms that have come to be associated with her name. It also is said to provide more thrills and punch than any of the previous Vivian Martin releases.

The picture, "Little Miss Optimist,"

was written especially for her by Gardner Hunting. Luckily the character is not one of the saccharine "glad" parts that have pollyanned across the stage of late. There is enough of shadow to form a big contrast and the story gives evidence of having something besides curls and a smile.

Tom Moore, brother of Owen Moore, and a clever juvenile in his own right is leading man for Miss Martin. He recently scored successes with Mae Mur-

ray in "The Primrose Ring" and with Sessue Hayakawa in "The Jaguar's Claws."

SMITH IN POWER

President of Vitagraph Has Final Word in All Affairs of Company

Greater Vitagraph has issued a formal statement to the industry calling attention to the fact that Albert E. Smith, president of the Vitagraph Company of America, is an absolutely one-man

power in the corporation, and upon him will devolve the duty of making every final decision connected with the production end of the business.

As is well known to all of his close associates, although Mr. Smith has been the working power in the Vitagraph Company, almost from its inception, he has refused to take any of the credit, preferring to sit in the background and direct the detail of production, rather than bask in the limelight of publicity.

"POLLY OF THE CIRCUS" LAUNCHES GOLDWYN PICTURES

Story of the Photoplay Adaptation of Margaret Mayo's Famous Play in Which Mae Marsh Appears as the Star—80,000 Feet of Film Photographed

WHEN the final tent stake was yanked from earth and the canvas was folded and packed away Samuel Goldfish sighed a breath of relief. Save for the quaint Everett Shinn village that stood baking in the sun, the externals of Margaret Mayo's famous drama, "Polly of the Circus," starring Mae Marsh, had been wiped from the face of the earth, but inside the Goldwyn studios, at Fort Lee, there were 80,000 feet of film that were to be cut, assembled and released on September 9th. With "Polly of the Circus," by Margaret Mayo, Goldwyn Pictures Corporation makes its formal bow to the world of cinema art.

The high-water mark in elaborate and spectacular production within the metropolitan district has been reached in the staging of "Polly of the Circus." It took ten weeks of photography, by day and night, in addition to months of preparatory effort to complete this production. In it are nine separate photostage scenes, which will make this classic of the big tops, stand out among contemporary productions, for magnitude alone. There were, in total, 1,164 scenes made with an average of five takes to each scene. From the 80,000 feet of film that have been sent to the laboratories from six to eight thousand

feet will be finally elected to tell Margaret Mayo's story that made a fortune for its producers on the dramatic stage.

Living in the Studios

Charles Thomas Horan and his corps of assistants who directed "Polly," lived in the Goldwyn studios during the last five weeks of its production. They slept and ate there and often worked until daybreak on the circus scenes made under the "big tops," many of which were photographed at night. Herbert Messmore and staff that supervised the art direction of the picture were at Horan's side during this long grind.

Four small New Jersey cities figured in the play. At Hohokus a race track was chartered and with a grandstand filled with "extras," a horse race with a field of seven thoroughbreds was run. In Englewood the circus parade was held and it took the greater part of two days for this circus pageant to be photographed. In Coytesville scenes were made showing the early morning arrival of a circus in a small city as well as the departure at night.

On the lot in Fort Lee the immense canvas was spread and the circus performance proper photographed. Here also was built the village that Everett

Shinn designed and which in point of size actually occupied more than two square city blocks. Marcus Loew, of New York; T. L. Tally, of Los Angeles, and other great exhibitors who visited the Goldwyn studios during the filming of the Mayo drama declared the scenic sets were of greater size than anything they hitherto had seen.

New Effects in Lighting

In the arrangement of lighting and artistic embellishment, George W. Hill, head cameraman, and his staff have turned out new effects, prominent among which is an episode in the story that is told entirely in photographic silhouette. Part of the plot action which was devised by Miss Mayo, herself, calls for a fire in which the circus is burned and to accomplish the desired effect a section of the "big top" was in reality fired and the ensuing stampede of animals and spectators photographed. In this scene entire sections of occupied bleacher seats are seen to fall.

Mae Marsh, the celebrated little heroine of "The Birth of a Nation" and "Intolerance," and now linked with Goldwyn Pictures by a long-time contract, accomplished an immense amount of work during the filming of "Polly."

For days at a stretch she worked fourteen and fifteen hours a day and to the amazement of her directors she stood the strain better than they. Director Horan and one of his assistants were blinded by the high-powered Kleigls, and others of the principals came near "cracking" under the sustained strain, but last week Miss Marsh was already preparing for her next Goldwyn picture.

A Fortunate Choice

The selection of "Polly of the Circus" as the inaugural Goldwyn production is particularly fortunate. It is the work of Margaret Mayo, a member of Goldwyn's advisory board. It again brings before the public wistful little Mae Marsh, whom Samuel Goldfish, president of Goldwyn Pictures, recently designated in Chicago as the "inspiration" for this big, new organization. It is a story internationally known on the dramatic stage, and the scenic settings in it lend themselves admirably to the technical and artistic facilities that have been developed by Goldwyn. Edgar Selwyn, nationally known as a dramatic producer and vice-president of Goldwyn Pictures, also has been one of the closest followers of this drama during the period of its production at the New Jersey studios.

PRODUCING "SOUTHERN PRIDE"

Gail Kane, "The Unafraid," her fifth photodrama for the American, completed, has begun on "Southern Pride," written by Julian Louis Lamothe. Lewis J. Cody, her leading man in both; Jack Vosburgh, who returns to the American studios after a brief engagement elsewhere; Spottiswoode Aitken, who needs no introduction; George Periolat, of whom the same may be said; and Robert Klein, an old American player, comprise the cast for the new play.

UNDER RENEWED CONTRACT

The first of Kitty Gordon's series of photoplays under her renewed contract with World Pictures Brady-Made is titled, "Her Hour," and work is already well advanced upon it at the Fort Lee Studio. The story is by Raymond Schrock, and the direction is in the hands of George Cowl.



MABEL NORMAND,
With Goldwyn Co.

BIG BUSINESS A SURPRISE TO BRADY

World Film Reverses Usual Hot Weather Conditions by Establishing a New Exchange Record

"One of the undeniable fascinations of the motion picture business," said William A. Brady, director-general of World Pictures, "is the element of surprise which is so frequently in evidence that nobody engaged in this industry need complain of monotony or feel that nothing is necessary but to float with the tide.

"The surprise which attracts the attention of World executives at this particular moment is exceedingly agreeable. Everybody familiar with any branch of theatrical amusements is of course aware that the hot weather months are detrimental—often disastrous. This is but a matter of course, for nobody with any idea of physical comfort could be expected to sit in a hot audience room for any length of time to observe an ordinary attraction.

"This is the annual condition which closes most 'regular' theaters altogether and makes it hard for the managers of those motion picture houses remaining open to make both ends meet. The manufacturer of photoplays in turn looks for a marked shrinkage in the volume of his business with the approach of the heated term—which is 'natural cards' as the sporting element would say.

"It may be readily imagined that when we in the World concern found there was no shrinkage at all in our gross output, and an actual gain in some quarters over the best part of the year, we were shaken completely out of any complacency or lassitude that might have been imposed upon us by the thermometer.

"In the New York exchange, for example, the business for the week ending

July 14 broke every record of this branch for a period of similar duration, Winter or Summer, from the very beginning of World Film Corporation activities.

"In some of our other exchanges also an unexpected growth was noted, while in none was the looked-for slump recorded.

"Seeking to account for this unforeseen state of affairs—for it is well to analyze every step forward as well as each slip back—we have reached the conclusion that our policy of dependable pictures and loyalty to the program system are the principal things that count.

"These pictures are rendered possible by a studio efficiency which I believe to be unequalled anywhere. We do not hurry in the completion of our productions, but our procedure is systematized to a degree so closely approaching perfection that there is practically no wastage of time, money or energy."

BUILDING INTERIORS

Eighty-three Sets Erected for "The Fall of the Romanoffs"

In staging his new production, "The Fall of the Romanoffs," which is now nearing completion, Herbert Brenon has used mainly interior scenes. All of them have been erected in his studio, on Hudson Heights, where dozens of workmen are employed daily. Special workmen who are skilled in the making of sets for moving picture work and in the knowledge of things Russian, have been selected.

Eighty-three separate sets have been built, varying from replicas of rooms of

state in the Czar's palace to simple little peasant's huts in country districts. Of the former, four cover the entire stage, and are bigger in scope than any Mr. Brenon has had in his former productions.

Besides these Mr. Brenon has had two complete villages reproduced. One typical of many little Russian villages, the other typically Jewish. The little villages are complete in every detail from the humble cottages wherein the peasants dwell to the well from which they draw their supply of water.

But soon all these reproductions of a foreign country will have disappeared, for in a week, or ten days at the most, all the scenes for "The Fall of the Romanoffs" will have been taken. Already the task of assembling and cutting has been begun, and it will not be long before those dramatic events which have been taking place in Russia will be re-enacted on the screen.



VIRGINIA VALLI,
"Efficiency Edgar's Courtship"—Essanay.

SHELDON HEADS THE EMPIRE CORPORATION Confident That Public Will Welcome the Charles Frohman Productions

James M. Sheldon was elected president of the Empire All-Star Corporation, at a meeting of the Board of Directors of that company, held on Friday, July 27. Mr. Sheldon was formerly president of the Syndicate Film Corporation, which brought out "The



JAMES M. SHELDON,
President Empire Corp.

Million Dollar Mystery," the serial that established a record for continued photoplay productions.

Recently, as president of the Randolph Film Corporation, he succeeded in securing Billie Burke for a serial made by George Kleine. In the trade he is frequently referred to as "the man who put the serial on the map," owing to his unusual talent for exploiting the kind of entertainment that has grown to be so popular. At a time when serials were scoffed at by certain exhibitors, Mr. Sheldon's faith in their box-office possibilities was so steadfast that he launched "The Million Dollar Mystery."

For twelve years prior to entering the film industry, he was engaged in the practice of law in Chicago.

In discussing the forthcoming activities of the Empire All-Star Corporation, Mr. Sheldon said: "As has been announced in the trade journals, the Empire All-Star Corporation was organized especially to produce the Charles Frohman successes in motion pictures. In undertaking the filming of these subjects, we have some of the greatest stars in the world, such box-office magnets as Julia Sanderson, Ann Murdock, Olive Tell, and William Gillette. We have at our command all the unlimited resources of the Charles Frohman organization, including a wealth of scenery, costumes, properties, and rights to the famous Charles Frohman successes."

"The public has already shown its appreciation of the Frohman offerings—they have packed theaters the world over as speaking stage attractions. Now in motion pictures they will appeal to still other millions and the exhibitors of the country are sure to profit tremendously through their presentation."

"Already completed are such subjects as Ann Murdock in 'Outcast,' 'The Impostor,' and 'The Beautiful Adventure,' and Julia Sanderson in 'The Runaway,' all directed by Dell Henderson. Director Albert Capelanni has also completed 'The Richest Girl,' starring Ann Murdock."

"Since I took up my headquarters at

the Glendale, L. I., studios, of the Empire All-Star Corporation, there have been put in production such plays as 'My Wife,' with Ann Murdock, directed by Dell Henderson; and 'The Unforeseen,' starring Olive Tell, under the direction of John B. O'Brien.

"The list of Charles Frohman successes in motion pictures should clearly indicate to exhibitors the high class of

offerings that will shortly be ready for release through the Mutual Film exchanges. From time to time we shall have other announcements of importance to make. The pictures can be seen shortly at any of the Mutual exchanges; and the manager of each exchange will gladly give all exhibitors, who so desire, a chance to see the films before booking them."

PRODUCTIONS ON MUTUAL SCHEDULE

Ten Stars to Be Featured in Five-Reel Pictures Which Will Be Released in the Autumn

Mutual stars are at work at the studios on nearly a score of five-reel feature productions for lease early in the Autumn on the Mutual schedule. The list includes productions in which the following players of stellar importance will appear: Mary Miles Minter, William Russell, Gail Kane, Juliette Day, Margarita Fischer, Edna Goodrich, Ann Murdock, Julia Sanderson, Olive Tell, Charles Chaplin.

Miss Minter, whose "Melissa of the Hills" has just been released, has virtually completed "Charity Castle," the first of her productions under the direction of Lloyd Ingraham. Her next will be "Call to Arms."

William Russell has completed "Sands of Sacrifice," and has started work on "The Sea Master," in which his nautical role gives him a chance to be an entirely different kind of hero. Both productions are under the direction of Edward S. Sloman, who has supervised the recent Russell successes, the last of which released was "Pride and the Man."

Juliette Day, the new addition to the Mutual American studio forces, has nearly completed "Betty and the Buccaneers," "The Rainbow Girl" has been selected for her second picture. Miss Day is under the direction of Rollin S. Sturgeon, who formerly directed Gail Kane.

"The Unafraid" will be Gail Kane's next production following "Souls in Pawn," scheduled for release August 6. "The Unafraid" was originally known under the working title of "For the Family Name." Henry King, who directed Miss Kane in "The Upper Crust," has had charge of the production of both "Souls in Pawn" and "The Unafraid." "Southern Pride" will follow.

At the Empire studios in Glendale, L. I., Ann Murdock is at work on "The Impostor." "The Beautiful Adventure" and "Outcast" have been completed.

Edna Goodrich is producing "A Daughter of Maryland," which, upon completion, will be released with "Reputation" and "Queen X," two productions already finished by her for release through the Mutual Film Corporation.

Julia Sanderson is at work on "The Runaways," which is nearly completed, and a second production has virtually been decided upon for her. Olive Tell has begun work upon her first production at the Empire studios, the title for which has not yet been announced. Miss Tell is the latest of the Frohman stars to come under the Mutual banner.

It was agreed when the project of presenting Frohman stars in pictures was launched, by John R. Freuler, president of the Mutual Film Corporation, and Alf. Hayman, representing the Frohman interests, that there would be no releases until three subjects had been completed by the stars.

Jackie Saunders has completed "Bab, the Fixer," the sixth of her star productions for Mutual, and has left the Horkheimer studios for Honolulu, where she is spending an extended va-

cation. "Bab, the Fixer" is set for release August 13.

Margarita Fischer has been recuperating at San Diego from a serious illness and has been working slowly on her forthcoming production, "The Girl Who Couldn't Grow Up," under the direction of her husband, Harry Polard. Care has been taken not to overtax her strength, and for that reason the production of the forthcoming release has been delayed. It will likely be on the Mutual schedule for early Fall release.

Charles Chaplin is producing the twelfth of his Mutual specials at the Lone Star studio near Los Angeles. It will follow "The Immigrant," which was released June 18. Chaplin has been taking nearly four months to complete his recent comedies, so that the date of release of the twelfth is speculative. The title of the production has not been selected by Mr. Chaplin, and probably will not be until it is completed.

BIG FOREIGN DEAL

American Film Co. Contracts to Export 60,000 Feet of Film Per Week

What is said to be the biggest contract to supply serial and feature photoplays to Russia, Norway, Sweden and Denmark ever consummated, was signed last week in New York by R. R. Nehls, manager of the American Film Company, Inc., of Chicago, and representatives of a large foreign distributing syndicate. The terms of the agreement call for an export of 60,000 feet of positive film per week, 3,000,000 feet a year, and involve the exchange of something over \$200,000.

Co-incidentally Mr. Nehls arranged for the shipment of 10,000 feet of serial and feature subjects weekly to China and Japan. This, together with recent contracts for Spain and Portugal, further clinches the American's strong position in the foreign picture field.

IRWIN STARTS ON EXTENDED TOUR

General Manager of V.L.S.E. to Visit Branch Exchanges Throughout Country

Walter W. Irwin, general manager of V. L. S. E., and a director of the Greater Vitagraph Company, left last week for an extended trip, the itinerary of which will include every branch exchange of V. L. S. E. throughout the country. Mr. Irwin will visit Denver, Omaha, Chicago, Minneapolis, Kansas City, St. Louis, Cincinnati, Cleveland and Pittsburgh almost immediately. The remainder of the itinerary has not been arranged as yet. The present trip was planned hastily upon receipt of requests from several large exhibitors.

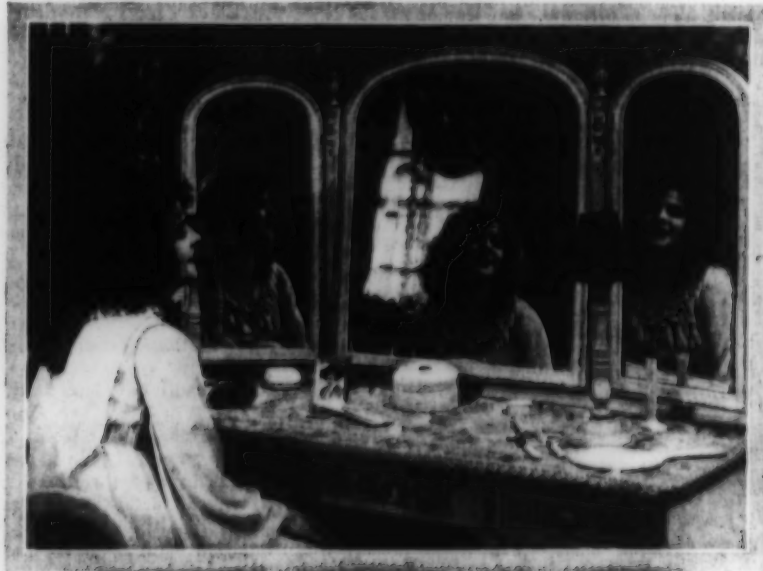
Mr. Irwin takes the stand that the only manner in which the motion picture industry can be equitable to exhibitor, producer and distributor is through a frank discussion of all problems upon which some common ground may be reached that will allow all to live and make a comfortable profit on their investments.

Any producing, or distributing plan that contemplates a charge to exhibitors in excess of the amount the box-office can stand, according to Mr. Irwin, is inequitable and therefore unbusinesslike. He declares that such a policy never will be tolerated by him and such a policy will not be placed in operation by any company with which he is connected.

It is the contention of Mr. Irwin that an exhibitor should figure the seating capacity of his house at an admission figure he knows, by past experience, he will be able to obtain and comfortably fill his theater. He feels that any distributor, or producer, who sends out a representative with instructions to oversell an exhibitor is doing a gross injustice to the entire industry. By overselling Mr. Irwin means persuading the exhibitor to pay a greater rental price than he can afford.

MOUQUIN OPENS THEATER

Louis Mouquin, the New York restaurateur, has opened a motion picture theater, which is operated in connection with his inn at Copake, Conn. Copake is a Summer resort adjoining Greenwich, Conn., on Long Island Sound. Mr. Mouquin is believed to be the first restaurant proprietor to open a picture theater.



OLIVE THOMAS AND THREE OF HER REFLECTIONS,
In "An Even Break"—Triangle.

PATHE'S NEXT SERIAL RELEASED SEPT. 2 "The Seven Pearls" Is Astra Production Featuring Mollie King

Exhibitors will welcome with joy the announcement that Pathe will release on September 2 "The Seven Pearls," a serial of thrills featuring Mollie King, Creighton Hale and Leon Bary. Mollie King and Leon Bary have made money for exhibitors and have won favor with motion picture audiences by their work in "The Mystery of the Double Cross," while Creighton Hale is well known for his admirable portrayal of "The Laughing Mask" in "The Iron Claw." The story, "The Seven Pearls," is from the pen of Charles Goddard, who also is responsible for the scenarios.

Pathe is planning an advertising campaign that will bring "The Seven Pearls" and the stars of the cast to the attention of every serial fan in America. Over three score of the larger newspapers will carry display advertisements and publicity stories, the novelization of the screen version together with feature stories of the principals and the interesting details of "The Seven Pearls."

The story revolves around what happens to Ilma, played by Mollie King, an American girl. She is the foster-daughter of Mustapha Bey, a high Turkish official, and seeks to regain seven priceless pearls, which were stolen from her father by an American after the pearls had been given into Mustapha Bey's care by the Sultan, and Ilma is given the choice of seeing her father beheaded, of herself entering the Sultan's harem, or of recovering the pearls within six months.

She chooses to go in quest of the pearls, but the Sultan in the meantime is in doubt whether he would rather have the seven inanimate pearls for his treasure chest or the one living pearl for his harem. Her adventures furnish thrills in plenty. The girl enlists the aid of the thief, Harry Grant, the part played by Creighton Hale, and their adventures with Nemesis, the villain, played by Leon Bary, are said to equal any adventure seen on the screen to date.

Charles Goddard, the author, has written many screen successes, including "The Perils of Pauline," "The Exploits of Elaine," in which he collaborated with Arthur B. Reeves, and the dramatic successes, "The Misleading Lady," "The Ghost Breaker," "The Last Laugh," all of which were written in collaboration with Paul Dickey, and "The Man From the Sea" and "Miss Information." "The Seven Pearls" is being made by the Astra Film Corporation.

ARDSLEY FILM COMPLETED

Final scenes for the new feature, "Runaway Romany," in which Marion Davies will be starred by the Ardsley Art Film Corporation, were taken last week and the work of assembling the picture for release early in September began with a rush. Miss Davies, who left the cast of "Oh, Boy!" at the Princess Theater, New York, to take a vacation and was lured into making her motion picture debut by the Ardsley director, George W. Lederer, will rest a few weeks before beginning work on a new feature. The debut of the young star has been more than satisfactory to her sponsors and it is believed that she has started on a brilliant career in the new art.

"Runaway Romany" is filmed from an original story written by Miss Davies

"WHAT THEY STAND FOR"

(Every prominent man in the film industry stands for certain things which vitally concern the business—certain particular features which have been developed to such an extent that they have become part and parcel thereof. It is the Mirror's purpose, each week, to give in compact form an account of what some one prominent man has done in an especial way for the advancement of motion pictures.—Editor.)

HARRY RAVER

Harry Raver has represented various interests during his long motion picture career, and he has scored them well; but when it comes to summarizing his accomplishments, he probably will be best remembered as the man who introduced the two-dollar photoplay to Broadway. "Cabiria," which Mr. Raver brought to America and handled on its successful tour, blazed the trail which others have followed with varying success. "The Warrior," a spectacular production, starring Maciste, the giant of the former play is another of Mr. Raver's importations now running at the Criterion Theater.

When the subject of this sketch introduced "Cabiria" he had been actively engaged in the motion picture business for fifteen years. When he first became a showman the longest film was fifty feet. Mr. Raver bought a supply of these pictures and a projection machine and toured the country. When "The Great Train Robbery" was produced in 1904, he travelled with it and made a profit of \$1,000 a week for nearly a year. It is worthy of note that his experience as a practical showman has stood him in good stead ever since, for it has given him a certain insight into what the people want.

Shortly after this the Eclair Company, of France, appointed Mr. Raver its American representative. He was also a director in the Moving Picture Sales and Distributing



HARRY RAVER.

Company, which was one of the two organizations then existing.

When the Film Supply Company was formed he was made its secretary and general manager. Later he became part owner of the Exclusive Supply Company, one of the first distributors of features. Mr. Raver also found time to launch the All-Star Feature Corporation, of which he was the president. Upon his shoulders fell the bulk of the work of exploitation. He wrote the publicity, answered correspondence, and before the first feature, "Arizona," was ready, he had already sold the entire country on All-Star Features, a feat which sets a record in salesmanship. At present he is president of Harry Raver, Inc.; president of Apollo Pictures, Inc., and president of Art Dramas, Inc.

Aggressiveness has been the keynote of Mr. Raver's career. From a small start in the business he has risen to his present position by ability, industry and foresight. He took a prominent part in the many business "wars" which once formed so large a part of the life of the independents.

Mr. Raver's prime principle is to give the public what it wants and he has a record of solid achievement behind him. Although still in his thirties, he is one of the few real pioneers in the motion picture industry, and the same qualities which have brought him success in the past will undoubtedly bring him more in the future.

herself, so that her first appearance on the screen will be in the dual role of star and author. Mr. Lederer says that

Miss Davies combines poise, responsiveness, beauty and intelligence, and is an excellent screen subject.



TYPICAL SCENE FROM "THE FIGHTING TRAIL."—Vitagraph.

FAVOR MOVING TO BALTIMORE Agitation Among Exhibitors for Exchanges There In- stead of Washington

Reports come from Baltimore that every effort is being made to smooth the way for moving the branch film exchanges from Washington to Baltimore, and Baltimore business men are busy on the project. It is expected that a meeting between representatives of the branch exchanges, a committee representing Maryland branch of the Motion Picture Exhibitors' League and A. S. Goldsborough, director of the Civic and Industrial Bureau of the Merchants and Manufacturers' Association, will be held in the next few days.

Frank A. Hornig, president, and Louis A. De Huff, treasurer of the Exhibitors' League, were in Washington several weeks ago to follow up a plan started by them and Louis Schlichter, vice-president of the League, by which it was suggested that the exchange men move to Baltimore. At that time they secured assurances from a number of the exchange men that they would like to move there. The project has been followed up closely since that time.

Recently, a committee, consisting of Messrs. Hornig, Schlichter and De Huff, called upon Mr. Goldsborough with a view of having the Merchants' Bureau become interested in the project. Mr. Goldsborough made a trip to Washington and met the officials of the Managers' Association of Washington, at which the exchange men announced their intention of moving to Baltimore as soon as adequate shipping facilities were arranged by the express companies.

It is also the desire of some of the managers of the film exchanges to have a building in which they can all be grouped. This is not a point urged, however, and will have no effect upon their moving.

"WAR LUNCHEON"

Pershing "Letter of Cheer" Is Cause of Bluebird Entertainment at Astor

With Major Ewing F. Booth as the guest of honor, the Bluebird Photo Players, Inc., gave a "war luncheon" at the Hotel Astor, Aug. 2, in honor of the successful completion of a "letter of cheer," to be forwarded to Major-General John J. Pershing in France.

The album containing the latter, signed by many government officials and the guests at the luncheon, is bound in morocco leather with mountings of gold.

Arthur Leslie, acting as toastmaster, called upon Major Booth and Charles C. Pettijohn, general manager of the American Exhibitors' Association, for speeches. Major Booth gave a vivid picture of General Pershing's personality and later told the guests something about the methods followed in organizing the great American army. Mr. Pettijohn made a graceful address, in which he welcomed the opportunity of meeting local newspaper men. Telegrams from many Senators, relative to the "letter of cheer" were read. Representatives of all the trade papers and several of the dailies were present.

Donald MacKenzie has been obliged to rearrange his schedule of scenes for the new Astra-Pathe serial in which Mollie King is to be featured, due to the illness of Creighton Hale, his leading man. Mr. Hale was overcome by heat at the Astra Studio during the heat wave of last week, and he was taken to a private hospital pending his recovery. Mr. MacKenzie is now directing scenes in which Mr. Hale does not appear.

The Exhibitors' Angle

Vitalized News and Views of Especial Interest to Motion Picture Showmen



VARIETY DAY GAINS IN EXHIBITORS' FAVOR

General Film Plan Proves Particularly Successful in Summer Months

The monthly review of the field by General Film to note progress in its "Variety Day" plan brings the conclusion at headquarters of the company that "Variety Day" is here to stay. At any rate more and more bookings are made by exhibitors for "Variety Days," and the idea has proved a salvation for houses that have a particularly hard struggle during the summer season.

By the "Variety Day" plan of General Film a house that was formerly committed to showing a five-reel feature every day during the week, with two or three "fillers," now departs from this monotonous round and sets aside one or two days each week when no five-reel feature is shown at all. Instead, the entire bill is composed of the most excellent two-reel and one-reel subjects obtainable. They can be led with such tabloid successes as the O. Henry stories or the Black Cat stories, along with several of the one-reel comedies and a Selig World Library, for example. In the range of the company's product there are many combinations possible.

The popularity of this arrangement is also taken to bear out the General Film belief that the public wants more story and less star, because in a "Variety Day" the audience gets at least twice as many stories as there are on the ordinary bills.

TOUR HALF COMPLETED

Sales Manager of General Film Reaches Coast—Conditions Encouraging

At headquarters of General Film in New York reports from Sales Manager Kent are now coming in from Pacific Coast points. He has reached San Francisco in his trip to the company's branch offices. From every point touched in his westward progress he has sent in reports, the conclusion of which is encouraging to General Film's plans for expansion and its adoption of a new system of up-to-the-minute merchandising methods.

So far Mr. Kent has visited Buffalo, Pittsburgh, Cleveland, Cincinnati, Indianapolis, Chicago, Omaha, Denver, Los Angeles and San Francisco. He spent several days at the convention and exposition at Chicago, talked with a great many exhibitors, and visited the Essanay studios as a special guest of General Manager Lynch. In all of the cities he is visiting, Mr. Kent is dividing his time between inspection of the branch offices and interviews with representative exhibitors. Among all of the latter he found the greatest cordiality existing toward General Film, and many of them had words of admiration for the constructive work in the company's methods.

MOST POPULAR CHILD

Manager Fred Cosman of the Electric Theater, St. Joseph, Mo., one of the live-wire exhibitors of the Middle West, recently ran a contest to discover who is the most popular child actress. The candidates on whom the final vote was taken were Jane Lee, Katherine Lee and Baby Marie Osborne. In order to better judge the ability of each, the Lees were seen in "Two Little Imps," and Baby Marie Osborne in "When Baby Forgot," the first Pathe Gold Rooster play starring her, to be produced by Laskalla Films, Inc. The result showed Baby Marie Osborne as the winner, Jane Lee second and Katherine Lee third.

LOCKWOOD IN DRAMA

Harold Lockwood in "Under Handicap," a Western drama pictured from the novel by Jackson Gregory, and filmed in California and Arizona under the direction of F. J. Balshofer, is announced as the next Metro-Yorkie release, ready for showing in August. This feature, which is Harold Lockwood's first Western photoplay under the Metro banner, furnishes contrast in subject matter to the pictures preceding it, "The Haunted Pajamas," and "The Hidden Spring," and also to "Paradise Garden," the society drama which is now under production.

"LES MISERABLES," CAPTURES ALL CHICAGO

Critics of Dailies Are Unanimous in Praise of Pathe's Revised Version of Masterpiece

The dramatic and photoplay critics of the Chicago newspapers are one in their praise of Pathe's new edition of Victor Hugo's masterpiece, "Les Miserables," which is playing at Orchestra Hall to big business despite the intense heat.

Here are brief extracts from the reviews gathered as an indication of the sensation "Les Miserables" is creating at this time when the land of Hugo's birth and our own are allied as never before:

Kitty Kelly in the *Examiner*: "The crowded house at Orchestra Hall on Sunday night, the line reaching out on the avenue from the box office, is recommendation enough for 'Les Miserables.' It was a warm night, with the town full of myriad attractions, but as many as Orchestra Hall could hold flocked in its enclosing walls.

"That suggests what a hold the well made classics have on public interest. It is a distinction to have made a classic in the early days of picture making, of such quality as to give it picture classic merit, and the public repays the effort, not only in the present, but through succeeding years. A profitable bit of example for some picture makers to meditate over."

Mae Tinee in the *Tribune*: "After witnessing 'Les Miserables' one is fain to agree with those who insist that the old things are best. This picture, made fully four years ago, is a marvel. The plot has been extracted from the ponderous and excellent classic, and in this picture, presented faultlessly, you have Hugo's absorbing story portrayed with poignant simplicity.

"The picture, as portrayed by the players mentioned in the cast, is reminiscent of a rich old etching—one of those rare things that delight the eye and mind alike. Jean Valjean as portrayed by Henri Krauss is a powerful and appealing figure. To deal with each other character would be only to repeat oneself over and again. All parts are marvelously well played."

Louella O. Parsons in the *Herald*:

"Harking back to the classics, there is one whose interest is perpetual and long enduring—'Les Miserables,' the book of our own choice, our children's choice and our parents' choice before us. Were every fictional character presented on a platform and a vote taken as to their individual popularity, Jean Valjean would stand either at the tip top or else close enough to make the competition spirited and lively.

"The production, staging and continuity of scenario bears none of the earmarks of pioneer picture making. Comparatively speaking, 'Les Miserables' is infinitely better than many present day pictures and quite as well done as the majority of stellar film attractions."

Oma Moody Lawrence in the *Post*: "To the large class who normally are interested in the romantic drama as portrayed by dwellers in the land of 'La Marseillaise,' there should now be added a group of those seeking to understand the French character because of our recent war alliance. To all of these I can unhesitatingly recommend the film version of 'Les Miserables,' a book which contains, as someone recently remarked, as vivid a lesson as is taught by any Biblical parable."

The critic of the *American*: "'Les Miserables,' a masterpiece from the pen of a great master, began a limited engagement at Orchestra Hall yesterday. The life story of Jean Valjean is made even greater in the picturization, as it is enacted by a cast of French artists. In the film dramatization the high ideals of the author have been closely adhered to, the interpretation marking a distinct epoch of the silent drama."

"The remarkable cast was subscribed to by many of the famous French temples of art, Theater Sarah Bernhardt contributing Henri Krauss, an actor of unusual physique and genius, which enable him to give a lifelike portrayal of the exacting role of Jean Valjean."

FASHIONS RUN BLOCKADE

Prints of a very remarkable one-reel picture which was produced in France and which successfully ran the submarine blockade, have been sent to Pathe exchanges. The film is entitled, "The Latest French Creations," and as an example of the way France still maintains her position in the world of fashion even in the fourth year of the greatest war in history, the film is one which the live exhibitor can present in a way that will give him an opportunity to demonstrate his ability as a showman.

WOMAN EXHIBITOR SIGNS

Mrs. L. H. Webb, owner of the Goodwin Theater, Newark, N. J., has signed contracts for the entire first year's output of Goldwyn Pictures for her little Newark theater and she is happy and proud over it. Beginning with "Polly of the Circus," Mrs. Webb will exhibit twenty-six Goldwyn productions, the maximum that Goldwyn has planned for its first year of operation.

AGAINST STAGE APPEARANCES

Tom Santschi is one of the few motion picture stars who does not favor the motion picture actor's public appearance at theaters, and though he has received many requests and flattering offers from exhibitors, he has remained firm in his refusal and belief.

"It is my opinion," said Mr. Santschi, "that when a motion picture actor or actress personally appears in a theater that much of the romance surrounding his or her screen personality is lost. The glamor of the screen is gone to the layman."

NEW STANDARD OFFICE

The Standard Film Corporation, distributing the Ari Dramas program for numerous states in the Northwest, has just opened a new office in Omaha, Nebraska. C. W. Taylor, who is in charge, was formerly manager of the General Film Company's exchange in Omaha.

YIDDISH POSTERS FOR "THE PEDDLER"

Exhibitors Find Joe Welch Very Popular Among Jewish Audiences

So popular is Joe Welch, who is presented on Art Dramas program in an adaptation of his famous play, "The Peddler," among Jewish audiences, that special posters, printed in Yiddish, have been issued for use by exhibitors catering to members of that race.

This is probably the first time that posters on a regular production have been printed in a foreign language. The move was initiated by Charles Streimer, manager of Modern Feature Photoplay, Inc., which distributes Art Dramas for New York and New Jersey. He obtained the plates from which the posters were printed, and by substituting Yiddish lettering made them suitable for all theaters which have a Jewish clientele.

As soon as the announcement was made that Joe Welch's play was to be done in screen form by the U. S. Amusement Corporation, theaters in the districts which are populated largely by members of the Jewish race began making inquiries, at the demand of their patrons. Mr. Streimer reports that he booked the program in many of these theaters purely on the merit of "The Peddler."

Mr. Welch is himself a native of New York's East Side, and thus has been able to understand and interpret the hopes, desires and progress of the Jews. In "The Peddler" he portrays a poor old man who toils bravely and honorably in spite of continual discouragement.

COMPLETE CIRCUS STAGED

Selig Photographs Scenes Under a "Big Top" for "The Barker"

The Selig Polyscope Company staged a complete circus on the studio lot, Chicago, Ill., last week. The circus was essential for certain scenes in "The Barker," a Selig Red Seal play, written by Charles K. Harris and released Aug. 13 by K. E. S. E.

The circus was transplanted complete to the Selig lot. There was the "big top," the sawdust rings, the clowns, the red-lemonade and everything. At first it had been planned to join some traveling aggregation, but no tented attraction was near enough and time was short. Then it was that Director J. A. Richmond organized a circus of his own and a good one, complete even to the stake puller.

"The Barker" is classed by Lew Fields as his one best effort. It is not a comedy but a heart-stirring drama giving Mr. Fields many opportunities for talented work.

AT THE STRAND

Emily Stevens is being seen at the Strand Theater this week in a new patriotic photodramatic production entitled "The Blacker," which was produced by the Metro Pictures Corporation, under the direction of Christy Cabanne, who also is the author of the play. During the week of August 12, Marguerite Clark will be seen in "The Amazons," from the play by Sir Arthur Wing Pinero. The week of August 19, Willie Burke will appear in "The Mysterious Miss Terry." During the week of September 9, Mae Marsh will appear in a photo adaptation of Margaret Mayo's "Polly of the Circus."

RIALTO PROGRAM

Douglas Fairbanks is being featured as the most important attraction of an entertaining program at the Rialto this week, appearing in an extravagant comedy which he wrote himself and called "Down to Earth." Mr. Rothapfel is conducting the orchestra again throughout the week, with "Raymond," by Thomas, as the overture, and selections from "The Burgomaster," by Lullers, as the light opera number. Helena Marsh, contralto, has been held over for a week and is singing "Kiss Me Again," from "Mlle. Modiste." "The Sunken Gardens of Florida," a series of beautiful scenes photographed on the ocean bed, is a special attraction on the program.

F. B. Chase has recently been engaged by Manager Weesling as city salesman at Pathe's Cincinnati office. Mr. Chase is known to every theater man in Cincinnati as well as the surrounding territory, having recently resigned as McClure manager to assume his new duties with Pathe.

H. E. Friedman, formerly branch manager at Minneapolis and associate branch manager at New York, has just been appointed manager of Pathe's Denver Exchange.



PEARL WHITE IN "THE FATAL RING."—Pathe.

**INDEPENDENT
FEATURES**

The OPEN MARKET

**STATE
RIGHTS**

VANDIVERT JOINS PETER PAN FILMS Advertising Man Leaves Trade Publication to Become General Manager

The trade will be interested to learn that R. M. Vandivert, for the past three and a half years advertising manager of the *Motion Picture News*, has accepted the position of general manager of the Peter Pan Film Corporation and will take up his new duties in that capacity this week.

Although a young man, Mr. Vandivert is old in the business and has crowded an extraordinary amount of experience into his career. He will prove an extremely valuable man to the Peter Pan aggregation. He started as a reporter and then went into the advertising department of McBride, Nast and Company. Then when the Abbott, Briggs Company, publishers of the semi-monthly magazine section, needed a Western manager, they sent him out to Chicago. From that position he came to be the special representative of a string of farm and weekly papers. Finally, about three and a half years ago, an opportunity was offered him on the *News*, and he returned to the East.

He has been with the *News* through its entire growth, and has handled the State Rights department. He has covered the whole country by personal trips, in order to get in touch with the market, and has been very successful in this capacity. His understanding of exchange problems will be of material value to the Peter Pan organization, for he has been actively interested in that side of the work and has worked out distributing plans for several film companies and for numerous big features.

He is coming into the Peter Pan Company as vice-president and general manager, and has already evolved several new features in the distribution. He said recently that the present plans were to release 1,000 feet each week, composed of two 500-foot novelties, the novelties to be released on alternate weeks. After September first a one-reel subject will be released each week in addition to this program, and after Dec. 1 this plan will be augmented by a further release of one reel a week.

BOOKS "SUBMARINE EYE"

Manager of Cleveland Theater Changes Policy to Admit Under-Water Film

"The Submarine Eye," the Williamson Brothers latest romance photographed at the floor of the sea, opened its Cleveland run at the Standard Theater, Sunday, Aug. 5, to big business.

While, for nearly two years, it has been the steadfast policy of the Standard Theater to present Fox pictures exclusively, still, the extraordinary business done by "The Submarine Eye" at the Grand Theater, Columbus, and the Temple Theater, Toledo, was instrumental in inducing Manager Joe Grossman to shelve his regular picture and contract for the under-water film.

The advertising and publicity for the Cleveland engagement is in charge of George R. Kepple, a well known newspaper man. "The Submarine Eye" is soon to be presented in Cincinnati, Indianapolis, Youngstown, Akron, Louisville, Dayton and Springfield.

NEW JERSEY TERRITORY

The president of the Mammoth Film Corporation, Franklin E. Becker, has arranged with the Ivan Film Productions, Inc., for the control of the features which this company produces, in northern New Jersey. The first release will be "Babbling Tongues," with James Morrison and Grace Valentine, and will occur Sept. 1. It has already been booked over the Proctor and U. B. O. time. Releases of the Ivan will be approximately one a month.

CENSORS APPROVE

Following the private showing of Tyrone Power in "The Planter," at the New York Roof, the National Board of Review handed to the president of the company, F. M. Manson, a favorable report, reading: "Entertainment value—Unusually absorbing. Educational value—Fine. Dramatic interest of story—Clear. Coherence of narrative—Good. Acting—Excellent. Photography—Clear. Technical handling—Fine. Atmospheric quality of scenic setting—Convincing. Moral effect—Good."

WANT SHORT SUBJECTS

The Lea Bel Company, of 64 West Randolph Street, Chicago, Ill., which has charge of the distribution of the Motoy Comedies in Illinois, Indiana and southern Wisconsin, report an unusual demand for short subjects by the exhibitors, and announce extraordinary bookings throughout their entire territory.



TYRONE POWER IN "THE PLANTER."—F. M. Manson.

HOFFMAN WOULD ELIMINATE MIDDLEMEN

Direct Service to Exhibitors Is Idea Behind Foursquare Organization Now in Operation

An independent distributing organization which promises to be one of the largest, as well as the most efficient, is now being formed by M. H. Hoffman, Inc. And the basis of it appears to be service—for exhibitor and patron.

"Mr. Hoffman's idea," said P. V. R. Key, manager of sales and advertising, "is to eliminate all middlemen and to give the exhibitor the best product obtainable at the lowest price consistent with quality. The same methods that have made Mr. Hoffman a conspicuous personality in the industry characterize his procedure in establishing each of the Foursquare service stations. In New York he chose as manager Hy Gainsburg, an executive whose capacities are well known."

"For the New York Foursquare Exchange, at 729 Seventh Avenue, Mr. Gainsburg has H. Kram, who is covering the borough of Manhattan. The borough of Brooklyn is being cared for by J. C. Feibusch. "The eastern portion of New York State," continued Mr. Key, "is territory assigned to A. E. Silverman, while the western part of the State is in the competent hands of George Hallett, who knows pictures and what the exhibitor wants."

"Eastern and western Pennsylvania,

Delaware, Maryland, the District of Columbia, Virginia and West Virginia is territory in charge of division manager Jerome Abrams, whose headquarters are at the Hoffman-Foursquare exchange at 1325 Vine Street, Philadelphia. Working under Mr. Abrams are J. C. Moyer, covering eastern Pennsylvania, and Ben Abrams for the western part of that State.

"The engagement of George W. Weeks as division manager controlling, under M. H. Hoffman's direction, Michigan, Ohio, Indiana and Kentucky, is regarded as one of the best moves this organization has made. Mr. Weeks's headquarters are at 923 Peter Smith building, Detroit, and he has engaged Leo A. Dennison to handle the Cleveland territory."

Sidney J. Baker, with offices at 301 Empire Theater building, St. Louis, is after business in Illinois, Iowa, Missouri, Nebraska and Kansas, and L. S. Tobias, working under Manager Hy Gainsburg, has just been secured for the State of Connecticut. The most recent Foursquare acquisition is E. M. Franklin, whom Mr. Hoffman added to his staff a few days ago. Mr. Franklin will make his headquarters in Boston, where he expects shortly to establish offices from which point he and his men will care for New England."

"MANXMAN" AT CRITERION

George Loane Tucker's Picture Is Booked for August 13th

Final arrangements have just been completed for the showing of George Loane Tucker's photodramatic version of Hall Caine's "The Manxman," at the Criterion Theater, beginning Aug. 13.

"The Manxman" was produced on the tiny island of Man, which lies almost in the center of the Irish Sea, with a good outlook upon Ireland, England and Wales, from the top of its highest mountain, Snaefel, on a clear day. More than a year was spent by Mr. Tucker and his company, often joined by Hall Caine himself, on the Isle of Man, in the production of "The Manxman." For nearly six months little actual photographing was done, the time being spent in the study of the characteristics, the quaintnesses, and the environmental and psychological differences of the natives, who are distinctive in many ways from the natives either of England, Scotland or Ireland.

In the cast of "The Manxman" are Fred Groves as Pete, Henry Ainley as Philip, Elizabeth Hinton as Kate, and a score of well known English actors and actresses in minor roles, as well as the 9,000 Manxmen who form the background of the picture.

MUTT AND JEFF FRANCHISE

Mayer Silverman, president of the Liberty Film Renting Company, Pittsburgh, Pa., has taken over the franchise for Mutt and Jeff comedies for Pennsylvania and West Virginia. This move on his part speaks well for the selling qualities of Bud Fisher's new releases, as Mr. Silverman is reckoned one of the most careful and conservative men in the business.

PICTURE SELLS WELL

"Whither Thou Goest," a Hit with State Rights Buyers

Klots and Streimer, Inc., have sold "Whither Thou Goest" to M. H. Hoffman, Inc., for eastern and western Pennsylvania, Delaware, Maryland, District of Columbia, Virginia, and southern New Jersey.

H. Samwick, who controls the rights for New York and northern New Jersey, is now playing the picture through Marcus Loew's Circuit for an aggregate of sixty-seven days. In addition Samwick has booked William Fox's theater, also B. F. Keith's and a number of others.

Max Streimer of Klots and Streimer, Inc., has returned to New York after an extended trip, showing "Whither Thou Goest" to state rights buyers. Streimer reports that the demand for the picture is proof that the buyers want clean, wholesome entertainment and are ready to purchase a film built with the idea of social drama of heart interest.

KING BEE'S NINTH

King Bee Films Corporation has barely been operating one hundred days, yet it is working on its ninth release, and has sold all its territory in the United States and other parts of the world. The star, Billy West, in that short time, has achieved considerable popularity.

BUYERS LIKE DRAMA

Convincing proof of the impression created by "Who's Your Neighbor?" lies in the fact that offers from state right buyers all over the country are being received daily at the office of the Master Drama Features, Inc., who are sponsors for the picture. Other big plays will be on the market shortly.

ARRANGE MARKETING OF LION COMEDIES

A Kay Company Will Distribute Product of Masterpictures

Following the announcement from the Master Motion Picture Company that the "Make 'Em Roar" phrase represented a new brand of comedies that were being made by Masterpictures of Houston, Tex., and that they were to be released through the independent market, comes another important announcement with regard to these comedies. The announcement is from the executive offices of the A. Kay Company, and says that an arrangement has been entered into between the A. Kay Company and Harold J. Binner, president and director general of Masterpictures for the world wide distribution of the latter's product.

The A. Kay Company has been negotiating for the output of Masterpictures for the past few months, and now that arrangements have been completed whereby the A. Kay Company become the sole distributors of these comedies, plans are already under way for their marketing.

Masterpictures has decided to call the pictures Lion Comedies. The name has been favorably accepted by the A. Kay Company.

Masterpictures has arranged with the A. Kay organization for a weekly release of these comedies, the first to be released on or about the middle of August. At present an extensive campaign is being mapped out for Masterpictures. The A. Kay Company also informs us that the distributors in this country will be exchanges of an established reputation.

QUESTION ABOUT DISTRIBUTING "K"

Lois Weber May Place Feature on the State Rights Market

An announcement was recently made in the trade press to the effect that Lois Weber would soon begin the film production of Mary Roberts Rinehart's novel "K" for release under a special arrangement.

Since starting work upon the book, Miss Weber is undecided whether to market "K" as a special state rights feature or as one of the Lois Weber Productions, as originally announced.

The exact plan for marketing this big feature has not yet been decided upon. "K" is rapidly nearing completion, and will undoubtedly be classed as another success in the prosperous career of Lois Weber.

Previous announcements regarding its distribution were given out somewhat prematurely, and will be subject to such change as Miss Weber may consider most desirable.



IMPERSONATING THE KAISER, in "Fall of the Romanoffs."

FEATURE PHOTOPLAY REVIEWS OF THE WEEK

"The Streets of Illusion," Pathe; "Jack and the Beanstalk," Fox; "The Crystal Gazer," Paramount; "Skinner's Baby," K.E.S.E.; "Souls Adrift," World

"THE STREETS OF ILLUSION"

Five-Part Drama Featuring Gladys Hulette. Produced by Astra Under the Direction of William Parke and Released by Pathe. The Players.—Gladys Hulette, Richard Barthelmess, J. H. Gilmour, William Parke, Jr., Warren Cooke, Doris Grey, Katherine Adams, Gerald Badgley, William F. Burt, Logan Paul, William Farnance, William Marion and William Dudley.

POINTS OF INTEREST

The featured member of the cast, who is given a character that suits her personality. The types in the boarding house.

It is entirely too late in the day to hold forth on the certain appeal embodied in Gladys Hulette, or reiterate concerning her ability to reach the hearts of her audience. Suffice it to say that in "The Streets of Illusion," which has followed her last release rather closely, she has a story that offers material to display her ingratiating personality to fine advantage. It allows her to be part of a combination of Pollyanna and a female Third Floor Back. In straightened circumstances, owing to the enlisting of her brother who supplied the necessary funds for running the household, she and her blind father are compelled to take in boarders. When the house is completely filled there are six of them and they, indeed, are a motley crew. One is a sneak thief, one a miser who begs for a living, a grouch in the life insurance business, a woman of the streets and her little child.

The girl's charm works the miracles of changing the temperaments of all these people, and they are seen to acquire a different and more lasting happiness out of their new order of existence. In the end the sweetness and happiness she has given to others reaps its just reward and her life smooths out into a serene routine.

When Miss Hulette appears in the same type of play time after time, one would naturally think that she would have merely acquired a bag of sure-fire tricks; but this is not the case. In each picture she develops considerable originality and her talent for acting is accompanied with a familiar winsomeness. In Richard Barthelmess she has a young leading man, or to be more correct, young man, and it is a happy choice. The balance of the cast, especially the people depicting the characters in the boarding house, is excellent.

Both the scenario writer, Philip Bartholomew, and the director, William Parke, are responsible for a production that is a constructive piece of work from start to finish. The story is built up scene by scene and they have accomplished a good deal in the way of making the audience forget that it is highly improbable. The atmosphere also adds value to the enjoyment of the story.

"The Streets of Illusion" is a perfectly safe booking proposition for any theater. Miss Hulette has established a following and they will like her in this picture. Not only that, but it is liable to increase her ranks of enthusiasts. It is hardly necessary to mention that her name should be displayed prominently.

F. T.

"JACK AND THE BEANSTALK"

Eight-Reel Child Drama Adapted by Mary Murillo from the Old Fairy Tale. Featuring Francis Carpenter and Virginia Lee Corbin. Produced by Fox Under the Direction of C. M. and S. A. Franklin. Photographed by Frank Good.

The Players.—Francis Carpenter, Virginia Lee Corbin, Violet Radcliffe, Carmen Fay DeRue, J. G. Tarver, Vera Lewis, Ralph Lewis, Eleanor Washington, Ione Glennon.

POINTS OF INTEREST

A spectacular screen version of the old nursery tale, delightfully directed, photographed and acted. The natural and spontaneous acting of the two child stars.

Even if you have passed the age when "Jack and the Beanstalk" is your favorite work of fiction, you will undoubtedly enjoy the recollection of the old thrills that this screen version will bring to your mind. It is the sort of thing that you invite a child to see, chiefly as an excuse for going yourself, and then proceed to enjoy it as much as your small guest. The exciting old tale has been developed on the screen with absolute fidelity to the original story and is staged in an elaborate and spectacular setting, which reproduces all of its delightful horrors and thrills. The giant is as huge and ferocious as a giant could possibly be, the miracle of the beanstalk is as convincing as it was in our childhood and all the exploits of the dauntless Jack are reproduced exactly as they were told in the well-worn old-fashioned picture book. The cast is made up almost entirely of children who enter into the spirit of the play with very evident enjoyment. The miniature village of Cornwall swarms with these ill-fated inhabitants who were saved, as we all remember, from the ferocity of the giant by the fearless Jack. Francis Carpenter in the role of this diminutive hero, and Virginia Lee Corbin as the lovely princess, made two of the most charming lovers that ever lived happily ever after. Undoubtedly this will delight the hearts of the children and entertain their elders who take them to see it. Exhibitors should

make a special point of the matinee since the production is naturally more suited to afternoon than to evening performances. A. G. S.

"THE CRYSTAL GAZER"

Five-Part Drama Featuring Fannie Ward. Produced by Lasky Under the Direction of George H. Melford and Released by Paramount.

The Players.—Fannie Ward, Jack Dean, Winifred Greenwood, Harrison Ford, Raymond Hatton, Edythe Chapman and Jane Wolf.

POINTS OF INTEREST

The ability of Fannie Ward in playing three roles in the same picture, and the detailed direction given when the factors of holding the attention of the audience are considered.

Fannie Ward is interesting to watch in any production, and when she is called upon to depict three different people in the same picture it increases the interest considerably. Also, whenever the name of Wilfred Buckland is mentioned in connection with a production one may rest assured that the artistic effects—stage settings, exteriors, lightings, etc.—will be of the best. No matter what the story, these two people can compel unflinching attention.

The story of "The Crystal Gazer," while not exceptional in any way, is thoroughly entertaining. It concerns Rose and Norma Jorgensen. Their mother, living in a tenement, commits suicide and Rose is adopted by a wealthy man and his wife, while Norma is taken over by Mrs. Dugan, a woman of the tenements. From then on they are known by their adopted names. Rose becomes a social favorite, but Norma falls into the hands of Calistro, a charlatan hypnotist. Under his guidance she becomes a hypnotic subject and Calistro is taken up by society. At a social entertainment, Calistro notices the resemblance between Rose and Norma. The girls do not know each other and the man secured information to prove that they are both the daughters of a condemned murderer and the woman who committed suicide in the tenement. With this he confronts Rose, and she, realizing her position, breaks her engagement with young Alden, a millionaire, and flees to Bermuda. Alden, on account of the resemblance, is filled with pity for Norma, and begins to make love to her. How Rose returns and affairs are finally straightened out makes an interesting climax.

Fannie Ward assumes the roles of the mother, which is a rather small part, Rose and Norma. The different characters do not call for a great display of talent, but Miss Ward gets all the possible value out of each. There are but few double exposures and these are exceptionally well done. However, one must constantly marvel at the actress's ability to portray youthfulness.

In the department of direction, George H. Melford and Mr. Buckland have made a production that comes up to the usual standard of Lasky pictures. The dramatic action is smooth and runs at an even speed.

"The Crystal Gazer" is a suitable picture for any class house, and when booked therein the name of Fannie Ward should prove a drawing card. The fact that Miss Ward is the star of the picture should predominate in the advertising.

F. T.

"SKINNER'S BABY"

Five-Part Comedy-Drama Adapted from the Stories of Henry Irving Dodge and Featuring Bryant Washburn. Produced by Essanay Under the Direction of Harry Beaumont and Released by K.E.S.E.

The Players.—Bryant Washburn, Hazel Daly, James Carroll and U. K. Haupt.

POINTS OF INTEREST

This picture is the third in a series adapted from the widely read stories published in the Saturday Evening Post. It features a popular leading man, and like the preceding issues contains a strong human appeal.

The announcement of the showing of the third picture in the "Skinner" series, which is being released by K.E.S.E., should result in filled houses. The ones that have preceded "Skinner's Baby," "Skinner's Dress Suit" and "Skinner's Bubble" have proved to be money makers for the exhibitor. They and the latest one have the advertising advantage of being taken from popular stories and acted by a popular cast, headed by a young man who has a box-office value. To top it all off, the pictures abound in human interest.

"Skinner's Baby" is a particularly good Summer-time picture. The plot is frail, but this is an advantage instead of a detriment, and it offers sufficient framework for the personality of Bryant Washburn. It principally concerns the incidents previous to the arrival of a baby to the Skinner household, and how the father jumped at the conclusion that it would be a boy, even going so far as to name it after himself and to inform everyone that a son had arrived. When the baby appears it is a girl. There is no disappointment, however, as the parents plan that if the child cannot be President of the United States, as they knew it would be, she can be the wife of the President.

In the role of Skinner, Mr. Washburn develops his usual appeal and in this particular instance his enthusiasm is infectious, keeping the audience with him continually. Hazel Daly is fine as Honey, and James Carroll and U. K. Haupt contribute able sketches of the two partners. The direction of the picture is thoroughly adequate.

"Skinner's Baby" can be played in a theater that has not shown its predecessors in the series as well as one that has. It is an especially good feature for this time of year because of its lightness and its amusing qualities. It was on the program at the Rialto Theater, New York, last week.

F. T.

"SOULS ADRIFT"

Five-part drama by Andrew Soutar, featuring Ethel Clayton. Produced by Peerless and Photographed by Arthur Edson. Released by World.

The Players.—Ethel Clayton, Milton Silla, John Davidson, Frank de Vernon, Walter James.

POINTS OF INTEREST

A thrilling story of love and adventure, involving a spectacular shipwreck and a series of unusually beautiful and realistic scenes on a desert island.

"Souls Adrift" has for its theme that most romantic of all situations in romance

HONESTY FIRST

Reviews of photoplays published in The Mirror are written with just one purpose in mind—that of giving exhibitors a correct idea of the productions available for their houses.

No reviewer is infallible, but every reviewer can be honest in the expression of his opinion. He can see the outstanding points of interest in a picture, also the obvious defects, and strike a fair estimate of the photoplay's value. Such is the aim of Mirror Reviewers.

If at any time an exhibitor books a production on the strength of our recommendation and afterwards considers that he has been misled, or if he believes a picture has been unjustly condemned, we would like to know about it. The Mirror welcomes criticism of its criticisms if they do not survive the box-office test.

—a pair of star-crossed lovers wrecked on a desert isle. The plot makes the most of its possibilities in a dramatic and well-constructed scenario, but the most remarkable feature of the play is the setting amid all the savage beauty of a tropical island. For this the camera man deserves a large share of the credit, since the artistic effects in the sand dunes and the palm groves was largely the result of skilful lighting. The details of a shipwreck, which throw the derelicts together on the island, were also very artistically directed.

The story deals with a young society girl who is about to sacrifice herself in a mercenary marriage with an old man, when the yacht on which they are sailing is wrecked and she finds herself cast on a desert island with a man whom she had rejected years ago because of his poverty. After a few weeks of the primitive life on the island, the genuine heroism and unselfishness of the despised suitor makes such an impression on the pampered society girl, that her former scorn turns to love, and the picture ends in a romantic situation where the two await together the arrival of a ship which is drawing near to take them back to civilization.

Ethel Clayton made a picturesque figure in the shreds of a ball-gown saved from the wreckage and Milton Silla was a rugged and convincing hero. The other types were very skilfully selected.

The film is by far the best of the World output for some time and exhibitors may safely advertise it as such with special emphasis on the tropical setting.

A. G. S.

"THE SECOND MRS. TANQUERAY"

Five-Part Drama Adapted from the Play by Pinero and Featuring Sir George Alexander and Hilda Moore. Produced in London and Released by Vitaphone-V.L.S.E.

The Players.—Sir George Alexander, Hilda Moore, Mary Rorke, Roland Pertwee, Norman Forbes and Nelson Ramsay.

POINTS OF INTEREST

The advertising value is in being adapted from a famous play. Both the bearing of the actors and the settings lend an aristocratic atmosphere that stands out prominently.

There can be no denying that the motion picture version of Sir Arthur Wing Pinero's widely known and appreciated play has a large amount of box office value, especially in the better class of theaters, where the patrons are more likely to have seen the original. And also it will undoubtedly draw into a theater a large number of people who, not having seen the play, feel that their theatrical education has been neglected in this respect.

In transferring the story to the screen, the producers have made a faithful adaptation, with several additional scenes that, of course, could not be played in the original. In presenting the careers of Paula, the frivolous and unconventional woman who becomes the second wife of Tanqueray, to be followed not long after

(Continued on page 19)



GLADYS HULETTE IN "THE STREETS OF ILLUSION."—Pathe.

by self destruction owing to her tortured soul, and Aubrey Tanqueray, whose love for the notorious woman leads him to defy convention and marry her, the two characters are made of equal importance, whereas in the play first prominence is bestowed on the woman.

It is quite bromidic to state that the plot is interesting. The one serious fault with the picture version is that the psychology of the lives of the principal characters, Paula, Tanqueray and his daughter, is not quite clear. To people unfamiliar with the spoken version the reason for a number of important incidents will seem lacking, and to those who know their Pinero the picture will not contain the force that is in the play.

The Paula of Hilda Moore is impressive for several reasons. Her statuesque beauty carries out the preconceived idea of how the woman should look and her reserved method of acting enables her to register her points effectively. The role calls upon Miss Moore to run the gamut of emotions and she expresses herself in each one. Sir George Alexander gives a dignified performance, never losing sight of the fact that he has something to convey to the spectator, which he does to the best advantage. The young lady who plays Tanqueray's daughter is rather stiff in the part.

The outstanding point in the director's work is the taste with which he has arranged his interior settings. They are veritable peeps into the homes of English society. Although the action is slightly slower than is needed in a picture of this sort and the psychology is somewhat cloudy, the production seems to have followed the scenario carefully.

"The Second Mrs. Tanqueray" will be found to be more of a box office magnet in the better class of theaters. A prominent display of the name of the picture should prove valuable advertising.

F. T.

"THE FOOD GAMBLERS"

Five-Part Drama by Robert Shirley Featuring Wilfred Lewis. Produced by Triangle Under the Direction of Albert Parker.

The Players.—Wilfred Lucas, Eida Millar, Mac Barnes, Russell Simpson, Jack Snyder, Eduardo Cianelli.

POINTS OF INTEREST

A timely expose of food speculators. Realistic scenes depicting the suffering in the slums.

"The Food Gamblers" presents a powerful appeal for the abolishment of food speculation by showing its effect on the lives of the "submerged tenth." It gives a graphic picture of the suffering in the slums where starvation has driven the inmates of the tenements to desperation. Woven in with the serious theme is a charming little romance between a young newspaper woman and the chief executive in the ring of food speculators who are oppressing the poor. She writes an article exposing his methods and he, in an attempt to bribe her and then discredit her with her paper, finds himself falling in love instead. Of course, her influence induces him to reform and to aid her in the dissolution of the inhuman corporation and the picture ends with a dramatic scene in the legislature where the malefactors are brought to justice.

Wilfred Lewis traces the gradual reform of the food gambler most convincingly and Eida Millar gave a very sympathetic interpretation of the character of the woman reporter. The types of characters in the slums were exceedingly realistic and brought home the message of the play with unaffected pathos. All the situations have their basis in fact and were suggested by the words of Food Commissioner Dillon, who appears on the screen in person.

Exhibitors should make the most of the present agitation regarding food control in advertising this picture which will be sure to appeal to the more thoughtful type of audience.

A. G. S.

"EYE OF ENVY"

Five-Part Drama Featuring Crane Wilbur. Produced by Horsley Under the Direction of Harriah Ingraham and Released by Art Dramas, Aug. 10.

The Players.—Crane Wilbur, F. A. Thompson, Julia Jackson, Lillian Webster, J. Mulally, Gene Crosby and Edgar Sherwood.

POINTS OF INTEREST

The popularity of Crane Wilbur with a certain class of audience will prove a drawing card.

This picture, which is evidently designed for the cheaper class of theater, has for the featured member of its cast an actor who exerts a good box office influence in just that kind of a house. Hence, when it is played in the small admission places it should bring business for the manager.

"Eye of Envy" is allegorical in form, and it must be admitted that the allegorical and the real get rather mixed up. The story concerns the career of Ambition when he leaves the town of Sleepy Hollow and takes the road for another place called Success. En route he meets with Avarice and his wife Innocence and by an exchange of souls each man inherits the temperament of the other, which is principally the love for the wife. From then on Ambition is shown to be a sensuous beast, until just at the end, when it turns out that the little drama has been a dream. On awakening he takes the road back to Sleepy Hollow, not attempting to get to Success, which is a poor moral.

Considering each scene as a separate incident, the direction has no outstanding



FANNIE WARD IN "THE CRYSTAL GAZER."—Lasky-Paramount

faults, but there has been an error in not keeping the picture completely one thing, fantasy or reality. Mr. Wilbur is excellent in the role of Ambition. A really good piece of work is contributed by Gene Crosby as Innocence. The photography and lighting effects are excellent.

The name of Crane Wilbur should be flashed all over a theater playing this picture. Carefully selected incidental music, as was furnished at the pre-release showing, will help considerably.

F. T.

"A KISS FOR SUSIE"

Five-Reel Drama Adapted from the story by Paul West and Featuring Vivian Martin. Produced by Fallas Under the Direction of Robert Thornby and Released by Paramount.

The Players.—Vivian Martin, Tom Forman, John Burton, Jack Nelson, Pauline Perry and Chris Lynton.

POINTS OF INTEREST

An appealing story made more so by the personality of Vivian Martin in the role of a young daughter of a poor family.

In "A Kiss for Susie" Vivian Martin displays a winsomeness and charm that is captivating and she has the added advantage of having an excellent story in which to use these assets. She makes the success of the picture doubly sure. The plot, which is simple, and on a popular theme, concerns, primarily, the love story of the young daughter of a bricklayer. She meets the junior member of the firm for which her father works, who is learning the business from the bottom up, beginning with the same vocation as her father.

His identity is unknown to her. A fast friendship immediately springs up, and everything runs along smoothly until the girl's family suddenly acquires wealth, left them by an uncle. At the same time the young man disappears, owing to the insistent desire of the boy's mother to make a society man of him, but it is not long after that the two youngsters meet again and promise each other to remain together the rest of their lives.

In Tom Forman, Miss Martin has a fine leading man, and it is merely a matter of course that the sympathies of the audience are with them from start to finish. The balance of the company is excellent. Robert Thornby, the director, has accomplished some excellent work in staging the picture. He has injected considerable detail which does not retard the action of the story.

"A Kiss for Susie" will be bound to please any audience. It is a sure-fire booking proposition. The display of Miss Martin's name will draw her large following.

F. T.

"FOLLOW THE GIRL"

Five-Part Drama Featuring Ruth Stonehouse. Produced by Universal Under the Direction of L. W. Chaudet and Released as a Butterfly Picture Aug. 6.

The Players.—Ruth Stonehouse, Jack Dill, Roy Stewart, Mrs. Witting, Claire Du Bray, Alfred Allen and Harry Dunkinson.

POINTS OF INTEREST

The staging, which has established and maintained correct ranch atmosphere never once overdone, and the choice of scenic backgrounds that are picturesque.

In "Follow the Girl" we are given a typical Western picture, galloping horses photographed in long "shots," which include gorgeous mountain scenery, cattle rustling, round-ups, villains, gun play and everything dear to the hearts of cow-punching melodrama lovers, and added to this the producers have injected the rather new angle of having the principal character an immigrant that unknowingly has mixed herself up in diplomatic matters.

Hilda, a youthful Swedish girl, comes to America on a steamer which also has as a passenger a dangerous international spy with papers on her person to deliver to enemies of the United States. When this spy finds out that she is followed and liable to be searched on landing, she hits on a plan to rid herself of the documents. She sews them in the hem of Hilda's dress, and when the boat docks she escapes arrest by secret service men. The locale of the plot shifts to a Western ranch and the balance of the picture is taken up with the love story of the Swedish girl and the ranch owner, until just at the end when the spy, who had lost trace of the carrier of the papers, finds Hilda and attempts to get them from her. The spy's arrest and Hilda's accepted marriage proposal form the climax.

In this picture the incidental scenes are more interesting than the exposition of the plot itself. There is a lack of dramatic action and not a few times the story drags, but the director has filled the gaps with material that will hold the attention of the audience where less entertaining scenes would have let it drop entirely. He has infused the feeling of the vastness of the West and several views photographed from a hillside of a cattle round-up do much to add to the atmosphere.

Ruth Stonehouse gives a performance of the Swedish girl that is natural and done with an ease that never shows the difficulty of the part. The rest of the company, who are not called upon for any extraordinary work, extract all the possible value out of their roles. The cowboy extras are a big asset.

"Follow the Girl" will go wherever Western melodramas are liked and that is practically anywhere. An exhibitor can be assured that the attention of the audience will be held over the places where the action moves slowly, and the atmosphere of the big outdoors is always popular.

F. T.

"DO CHILDREN COUNT?"

Series of child dramas featuring Mary McAllister. Produced by Essanay and released July 25 by K.E.S.E.

"The Uneven Road"

The Players.—Mary McAllister, Ernest Maupain, John Coscar.

POINTS OF INTEREST

Clever work of Mary McAllister in the role of a blind child. A story abounding in heart-throbs.

"The Uneven Road" pictures a family on which disaster descends like a bolt from the blue. The father loses all his own and his wife's fortune in a Wall Street deal, the little daughter is blinded by an explosion of gunpowder, and the wife when she attempts to conciliate her husband's employer is met by insult from that worthy gentleman. The struggle against poverty grows too great for the young woman and she is about to sacrifice herself to save her child, when the little blind girl meets the wicked millionaire and so touches his evil heart that he arranges an operation which saves her sight, restores the husband to his former position and leaves the family in peace with his blessing.

Mary McAllister played the part of the blind child with touching realism and made a pathetic little figure in her helplessness. The roles of the father, mother and scheming employer were adequately filled.

A. G. S.

"WHEN SORROW WEEPS"

The Players.—Little Mary McAllister, John Coscar, Mabel Bardine.

POINTS OF INTEREST

Pathetic scenes of child life in the slums. Mary McAllister as a penniless orphan.

"When Sorrow Weeps" points out the

effect a child may have on a woman who is beginning to regret her hectic past. Caroline Busby, the wife of a crook, finds a ragged little waif on the steps of her home. She adopts the little girl and the two are living happily in a secluded town when the woman's husband involves her in a robbery and she is brought into court. Her innocence is finally proved, but meanwhile the Geary society has sent the little girl to an orphan asylum, and, broken-hearted over the loss of the only good influence in her life, the despondent woman huris herself into the river.

There is a note of protest running through the play at the unfeeling mechanism of institutions for children. Mary McAllister invoked the sympathy of the audience for the unfortunate little waif and the other characters were convincing.

A. G. S.

"THE SEASON OF CHILDHOOD"

The Players.—Mary McAllister, John Coscar, Mabel Bardine, Ellis Paul.

POINTS OF INTEREST

Boy and girl principals of equal cleverness. The festivities of a children's birthday party.

"The Season of Childhood" begins with a series of symbolic scenes in which Father Time points out to a group of children the blessings of childhood. The theme then branches into contrasted methods of dealing with children and shows a cruel father, whose theory is not to spare the rod, as contrasted with a gentle mother, who is bringing up her little girl with all sympathy and kindness. The brutality of the father becomes so flagrant that the neighbors attack him as he is beating the child; thus public opinion brings him to a sense of his harsh treatment and induces him to turn both the children over to the saner methods of their mother.

The scenes in the tableaux with Father Time were very prettily presented, as was the child's birthday party, which was acted by seven youngsters, who were evidently enjoying it as much as a real party. Mary McAllister, as the petted little daughter, and Ellis Paul, as the cruelly treated son, were both charming and natural.

A. G. S.

CONQUEST PICTURES PROGRAM

Seven Reels Consisting of a Four-Part Feature, Two-Part Picture and Split-Reel Scenic-Industrial. Produced by Edison and Released by K. E. S. E.

POINTS OF INTEREST

A collective program for the entire family. Seventy-five per cent entertaining and twenty-five per cent entertainingly instructive.

The third of the Conquest programs embraces a variety of subjects that are interesting to old as well as young. The collection includes a four-reel feature called "Billy and the Big Stick," "Two Kentucky Boys," a two-reel story, and the last reel is divided between "Climbing Mt. Washington," a scenic, and "Gathering Bananas and Coconuts," an educational.

"Billy and the Big Stick" is a picturization of one of the late Richard Harding Davis's stories. It is an amusing combination of laughs and thrills depicting the adventures of an American youth in Hayti. He is the controlling power in the electric lighting plant for the capital of the country, but the negro president continually holds out on the young man's monthly salary. Also he is planning to elope with one of the local young women.

How he bluffs the president, with the aid of a motion picture actor, into giving him his back wages, thereby accumulating funds enough to run away to America with the girl, furnishes a humorous climax. The direction is good, inasmuch as the action moves swiftly, details have received careful attention and the settings have been well chosen. The cast, which includes Raymond McKee, Yone Landowaka, William Wadsworth, Jessie Stevens, Bradley Barker and Joseph Burke, is excellent. The negro extras contribute no small amount of amusement.

In "Two Kentucky Boys" there has been produced a charming little story dealing with the effect of the Civil War on three young people, one of whom goes to fight for the North, another for the South and a Southern belle, who tries to remain friendly to both. The performance of Albert Macklin, as the young Northern soldier, who performs his duty, even when it concerns the arrest of the other youth in the house of the girl, where he has gone to hide, can be compared with the best youthful characterizations that have been seen on the screen this year. James Turbell and Peggy Adams are pleasing. The direction is thoroughly adequate.

The first half of the split-reel, non-fiction part of the program is a scenic, showing a party of Dartmouth students ascending Mt. Washington in the middle of Winter, and the latter part of the reel is "Gathering Bananas and Coconuts," a scenic-industrial depicting the banana and coconut industry as it is conducted on the island of Jamaica.

This program is a fine feature for a community treat and by all means should be booked in a house that has matinee performances.

F. T.

This week marks the inauguration of the new Bobby Connelly series, a set of ten one-reel subjects produced by Vitaphone and featuring the famous little eight-year-old star who scored in his other series, the "Sonny Jim" pictures.

72 CHICAGO THEATRES

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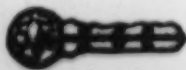
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FROHMAN PLAYS READY FOR RELEASE

Ann Murdock Completes "The Richest Girl" and "The Beautiful Adventure"—Other Stars Busy

"The Richest Girl" and "The Beautiful Adventure" are two of the plays produced by the Empire All Star Corporation, that are soon to be released through the Mutual Exchanges. Both plays are well known as belonging to the long list of successes that the late Charles Frohman made.

In "The Beautiful Adventure" Ann Murdock plays the role she originally created on the stage and her interpretation of which caused Charles Frohman to raise her to stellar rank.

Mr. Frohman used to call Miss Murdock his "baby" star because she was the youngest star he had ever put at the head of her own company. Born at Port Washington, L. I., Miss Murdock comes of the Murdock family that has figured so prominently in American stage history. She is one of those lucky few that have not had to begin at the beginning. At the tender age of seventeen she was engaged by William Gillette for his comedy "Electricity." Then "Excuse Me" came along and it was her work in that farce that established her as a comedienne. She played the leading role in "A Pair of Sixes" next and it was then

that Charles Frohman began to notice her. In the Autumn of 1914, he engaged her to play Helene in "The Beautiful Adventure." She was only featured on the opening night of that play at the Lyceum Theater, New York, but on the second night when she arrived at the theater she was surprised and delighted to see her name in the electric lights over the door.

Edna Goodrich has completed "Reputation" and "Queen X" and will soon have finished the last scenes of "A Daughter of Maryland." These productions have been directed by John O'Brien while "American Maid," selected for her fourth picture, will be directed by Albert Capellani. "American Maid" was written by Julius Rothschild.

Olive Tell's first picture will be "The Unforeseen," by Robert Marshall, scenarized by Charles C. Whitaker and directed by John B. O'Brien. Julia Sanderson is at work under Dell Henderson's direction on "The Runaway," by Pierre Weber and Henry DeGosse, adapted from the French by Joseph F. Poland.

BUYING FOR NEW ENGLAND

Harry Cohen, of the Sherman Film Leasing Company, of Boston, is in New York looking over the feature market for New England. Mr. Cohen is making his headquarters at the Sherman Pictures Building, 218 West Forty-second Street.

O'DONNELL GOING WEST

E. J. O'Donnell, of the Sherman Pictures Corporation, will leave New York this week on an extended trip through the Middle West. Mr. O'Donnell will visit Detroit, Chicago, Indianapolis and St. Louis in the interest of H. A. Sherman.

PREPARING FIRST OF RUSSIAN ART FILMS

Something New in the Way of Photoplays Is Promised in Series Soon to Be Released

From the offices of the Russian Art Film Corporation comes the announcement that within a few weeks a dozen separate and distinct personalities of the screen, entirely new to the American theater, will be launched in the United States. This announcement, following a year in which not a single pronounced success has been achieved by a hitherto unknown cinema star in this country, will be received with enthusiasm by exhibitors and their patrons.

An American citizen has made possible, in spite of all obstacles, this art contribution to the American drama. Several weeks ago N. S. Kaplan, who has spent many years of his life in Europe, reached New York with several trunks full of film. From this mass of material the task has been accomplished of sorting, cutting and assembling a dozen picture plays which will be released as a preliminary Russian repertory. This task is now so well in hand that the time is not far distant when exhibitors will be able to obtain for their theaters these unusual productions.

It is promised that something novel in cinema production will be revealed by this series. The best actors of Russia have contributed to the making of these stories, which present their native land as she really is and not as a country of perpetual snows and log cabins, Cossacks and long beards, so common in American attempts to reproduce the life and customs of the Slav.

As is fitting, the majority of them are women stars. But there is one man of whose reception here there can be no doubt.

He is Mosukin, called by one famous critic who has seen many Russian Art films a combination of Francis X. Bushman and Stuart Holmes. As hero, or as villain, Mosukin reveals himself as the miracle man of the matinee in Russia, as a master of makeup who is ever ready to conceal his features when the role requires.

This willingness to subordinate personality to the part he is playing is typical of Russia and characteristic of all the stars whom Mr. Kaplan has induced to create his repertory. But Russia is jealous of her artists; she selects and trains them with the greatest care, and then insists that they remain at home and give the public the benefit of the training and experience. Therefore such names as Lesienko, Colodna, Orlova, Petner, Karabanova and Zovska will be received here as any unknown player would be received. But they are prepared to show cause.

"Unknown as these names are today in America," says Mr. Kaplan, "I promise that before the Russian repertory is far along on its course these talented women will be awaited as expectantly as are now only a few American stars."

"And I further promise that the stories they will tell will be hailed with enthusiasm by a public too long accustomed to a mediocre scenario that is cut to fit the star as a tailor fits a garment to a customer. These stories run the entire gamut of the underlying life of the Russian people, and no people have had a more dramatic history than the Russians."

JACKIE SAUNDERS IN SIXTH OF SERIES

"Bab the Fixer" Has First Place in Mutual List for Week of August 13—Other Offerings

Jackie Saunders in "Bab the Fixer," tops the Mutual release schedule for the week of Aug. 13. "Bab the Fixer" was produced by H. D. Horkheimer, under the direction of Sherwood McDonald, from the story by Lee Arthur in which Miss Saunders herself collaborated.

The production is a five-reel comedy drama, laid principally on a western ranch, but the opening of the first act transpires in Wall Street and there are a few scenes in a Fifth Avenue finishing school.

"Bab the Fixer," is the sixth of Miss Saunders' series of star productions for Mutual, the others of the list being: "Sunny Jane," "The Wildcat," "The Checkmate," "A Bit of Kipling," and "Betty Be Good." Each one of the series has been a box office success.

Miss Saunders herself is an advertising asset. The fact that she plays a tomboy role is another point to emphasize in advertising. Exhibitors can get effective advertising by dressing their ticket sellers in typical western garb.

The Mutual schedule for the week of August 13 includes two comedies, "The Widow's Night," a one-reel La Salle and "Beach Nuts," a one-reel Cub, starring George Ovey.

Reel Life No. 68, the weekly screen magazine, which is released Aug. 16, shows the work of the Y. M. C. A. in various sections of the world, pictures the various phases of military training through which army recruits are placed and contains as the animated drawing from Life, "The Absent Minded Dentist."

Mutual Tours Around the World, No. 41, released Aug. 14, takes the audience through southern Corsica, down the Houyoux, a river in Belgium and thence to picturesque Tripoli.

Mutual Weekly, the one reel of current events released Aug. 15, carries the latest news of importance up to within a few hours of its release. The Weekly is made up of pictures which in many instances beat the newspaper illustrations of big events.

CLEAN-UP WEEK AT VITAGRAPH

Four Blue Ribbon Features Completed for Release in September

—"Soldiers of Chance" the First

Last week was "clean-up week" at Vitagraph's plant in Brooklyn, no less than four Blue Ribbon features being rushed to completion simultaneously. All will appear on the September program of V. L. S. E., the distributing organization for Vitagraph product.

Alice Joyce and Marc MacDermott, who have been working under the direction of Chester Withey in "An Alabaster Box," finished up their labors Tuesday. Evert Overton and Miriam Fouché, who have been doing "Soldiers of Chance" under the direction of Paul Scardon, also completed their task Tuesday, and the following day Ashley Miller brought Mildred Manning and Wallace MacDonald under the wire in "The Princess of Park Row."

Edward Earle and Betty Howe, who have been engaged for five weeks on "For France," a big feature being handled by Wesley Ruggles, ended their work Thursday.

"Who Goes There?" a super-feature in which Harry Morey and Corinne Griffith are being directed by W. P. S. Earle, is nearing completion, the director working the great Chambers story with extraordinary despatch.

While the Eastern directors were cleaning up "Unforeseen," by Robert Marshall, scenarized by Charles C. Whitaker and directed "The Bandit's Double," featuring Mary Anderson and Alfred Whitman.

Four of the five completed features will appear on the September release schedule of

Vitagraph-V. L. S. E., the list being arranged as follows:

Sept. 3—"Soldiers of Chance," by James Oliver Curwood. A story of financial intrigue involving a young American man and girl in a South American revolt.

Sept. 10—"An Alabaster Box," from the book by Mary E. Wilkins Freeman and Florence Morse Kingsley. It is the story of a daughter's loyalty to her father, a wealthy man who met ruin and was sent to prison as an embassador. Alice Joyce plays the role of the devoted daughter and Marc MacDermott that of the father. The scenario was reconstructed by Mr. Withey.

Sept. 17—"For France," a romantic story by Dr. Cyrus Townsend Brady, dealing with the love of a young American for a little French girl, the daughter of a famous artist.

Sept. 24—"The Bandit's Double," by Dr. Cyrus Townsend Brady, a story of an outlaw's infatuation for a beautiful girl. She mistakes another man for the outlaw and by so doing brings him close to death.

Albert E. Smith, president of the Vitagraph company, announces that with the beginning of September the Vitagraph product will be turned out at the rate of twelve reels per week, and in some cases even this will be increased. In order to maintain this rate of production, the several star combinations who have just wound up their work were assigned new plays, and productions on them has already been started.

MARTIN GOES WEST

H. O. Martin left for the West last week, going directly through to San Francisco, where he will establish offices for the handling of the Master Drama Features picture, "Who's Your Neighbor?" Mr. Martin, in conjunction with Franklin E. Backer, bought the state rights for Colorado, California, Nevada, Utah, Arizona, New Mexico, Oregon, Washington, Montana, Idaho and Wyoming. He is well informed regarding this territory as he was the Western representative of Clune's "Ramona" and "The Eyes of the World."

STUDYING STYLES

Emmy Wehlen, Metro star, who recently completed her work in "Miss Robinson Crusoe," is now in Newport studying what society believe are the latest styles, but which Miss Wehlen will attempt to improve upon in her next Metro picture. Ever since she came to the United States, Emmy Wehlen has been noted for the lavishness of her wardrobe. A firm believer in the genius of the American modiste, Miss Wehlen has the great majority of her gowns made by "Lucille," the famous lady Duff Gordon.

Six Angles of the Dramatic Mirror

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WILLIAMSON BROTHERS

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NEW YORK CITY

PHONE BRYANT 8087 August 1st, 1917.

Mr. L.O. Fiske,
Mgr., Dramatic Mirror,
New York City.

Dear Sir:-

I am so impressed with Dramatic Mirror value to the exhibitor and producer that I am impelled to write you a few lines of merited appreciation. I find your news columns reliable, and your reviews point out real values of the screen play. Trade news is presented in a crisp condensed form, easily read - a relief when compared with the presentation of this matter in many publications. Your Exhibitors and Open Market departments are invaluable to the Exhibitor and Producer.

I usually read the Dramatic Mirror first when it reaches my desk because for the busy man your columns can be readily and quickly scanned for the latest news. On this feature of The Dramatic Mirror let me compliment you as you are maintaining a real trade weekly that adequately covers the field.

The Mirror is especially valuable to all the old-guard theatrical managers and stars who now have turned with such success to pictures, as the many years during which the Mirror has been the recognized organ of the legitimate profession, it has built up a confidence which is further strengthened by its very apt and timely newsvalues, and general information for the motion picture trade.

May the good work keep up. Your record has been a clean, fine, businesslike treatment of all interests in the Motion Picture Industry.

Yours for success,

ESSam

Ernest Supman

The Dramatic Mirror of Motion Pictures and the Stage
1879 1917



EMMETT CAMPBELL HALL

Emmett Campbell Hall, photoplaywright, has resigned from the Goldwyn Pictures' scenario department, with which he has been associated since this company began active work, and has retired to his country home at Glen Echo, Md., where he will devote himself to original plays and a limited number of special adaptations for which he has contracted.

For the past seven years Mr. Hall has been a prolific and notably successful screen writer, having something over six hundred original produced plays to his credit, including two serials, the last of his work having been done as a free-lance, though he has been connected with several of the best producing companies. While with Goldwyn, Mr. Hall made the adaptation for that firm's initial release, "Polly of the Circus," as well as some half dozen other vehicles for Mae Marsh, Maxine Elliott, and Jane Cowl.

WEEK'S RELEASES BY GENERAL FILM CO.

Features and Short Subjects Designed to Supply Balanced Programs

Just what progress has been made by General Film in organizing product for distribution can be gained by a review of the current week's releases. It is stated by General Film that only a beginning has been made, and that the next six weeks will see some important announcements of additions to the existing list of regular releases. By the time various plans are complete, it is predicted, exhibitors will be looking more entire shows from General Film product. The purveying of four-reel features meets an insistent demand and makes it more possible than ever for an exhibitor to do all his shopping under one roof when he goes out after complete bills for his best dates.

Here is one week's product appearing concurrently: "The Mainspring," four-reel feature, a dramatic adventure from the story by Louis Joseph Vance in *Popular Magazine*, featuring Henry King. This is an adventure story full of thrills, with a strong love motive. It was directed by Mr. King and supervised by H. M. and E. D. Hoffheimer.

"Discounters of Money," nineteenth of the two-reel O. Henry Broadway Star Features. It is a comedy drama based entirely upon the idealistic young love that scorns wealth. Carleton King and Neil Spencer are featured.

"Star Dust," one of the third series of Black Cat features from Essanay, featuring Marguerite Clayton. It is a clever comedy drama with human element mixed with the burlesque.

"An Order of the Court," a two-reel episode from "The Further Adventures of Hingaree" (Kalem), featuring True Boardman as the antipodean outlaw who succors the distressed.

"A Man, a Girl and a Lion," one of the exciting animal pictures from Selig. This two-reel offering features Kathryn Williams and Thomas Santachi, and a full grown African lion furnishes the thrills.

"Her Perilous Ride," a one-reel Selig offering, brings more thrills, with fighting savages in another jungle atmosphere. Beale Byron, who is featured, does an ostrich riding stunt as part of the story.

A Johnny and Emma Ray comedy, one reel, features the little comedian and his majestic spouse in "A Bathing Marriage," another of their characteristic productions in this series.

"Those Terrible Telegrams," a Sparkle comedy, one-reel; high class, humorous offering from the Jaxon Film Corporation, this subject being the third of the second series of six.

"Tough Luck," a Jaxon comedy, third of a second series of six; a ludicrous romp throughout.

The Selig World Library No. 16, from the educational series issued weekly by the Selig Polyscope Company, containing pictures of travel and of animal life and other subjects of general interest.

SUMMER ACTIVITIES ON WEST COAST

Players and Directors of California Film Colony Busy with New Productions

BY MABEL CONDON

Several O. Henry stories that require a Western setting have been sent out to the Hollywood Vitaphone studio for production by Director David Smith.

Bessie Love was given a love-demonstration the night of the first showing of "The Sawdust Ring" at Clune's Auditorium. Bessie had promised to make a personal appearance, but had not calculated upon fighting her way to the stage-door through a crowd that packed the entrance and waited in anticipation for the arrival of Bessie's cream-and-brown car. "Why the crowd?" asked Bessie in amazement of Manager DuMont. "To see you," the latter explained, himself amazed, not at the number of Bessie Love admirers but at Bessie's surprise that so many people shared the desire to see her. Triangle's general manager, H. O. Davis, was among the many who warmly welcomed Bessie into the stardom, accorded her by virtue of her fine work in this, her first vehicle.

Arthur Traversa, who will be remembered for his work as the convict brother in Clune's "The Eyes of the World," has recovered from injuries received recently when his automobile went off the Ridge Road, near Bakersfield, and threw Traversa over a 200-foot cliff. His escape from fatal or disfiguring injury was a miraculous one.

Glavery Handles Scripts

Jack Glavery has taken over the dramatic scenario-editorship of the Western Fox studio. Agnes Parsons, who formerly held this position, having resigned. Mr. Glavery's general knowledge of film affairs allows of his fitting into any managerial position, whether comedy or drama.

Nat Goodwin is a commuter between his San Jacinto ranch and the Alexandria Hotel in Los Angeles, where various film capitalists are discussing with Mr. Goodwin an engagement regarding his return to the screen.

Walter MacNamara is one of the writers on the Triangle-Keystone staff with a promise of an early directorate. Mr. MacNamara, who has a general working knowledge of film making, is best remembered in the production way for the Universal's "Traffic in Souls" and the MacNamara company's "Ireland a Nation."

Pete Schmidt, Paramount publicity paragon, and Peter Milne, Eastern reviewer for the *Motion Picture News*, on their vacation trip to Los Angeles, are finding the latter city and its film colony very much to their liking. The various press men of the industry are seeing to it that the two Peters are having a general good time.

Adam Hull Shirk, until recently Motion Picture Editor of the *Mirror*, is also a Los Angeles visitor. Upon his early return to New York his affiliation with the Paramount publicity staff will be announced.

Crane Wilbur celebrated the completion of his fourth Art Drama feature "Devil McCare" by taking a party on a five-days' auto tour of Southern California. The "Devil's McCare" picture was completed in seventeen days by Director Lorimer Johnston, which is somewhat of a record.

Margaret Loomis has accompanied the Sessue Hayakawa company to Big Bear for work opposite Mr. Hayakawa in a Japanese-American feature, under George Melford's direction.

Week on Lumber Schooner

Numbering fifty-five in all, the William Russell company spent the week on a lumber schooner in the San Pedro Harbor, making scenes with thrills in them for the next Russell feature picture, a sea story by C. T. Dazy. Mr. Russell and Director Ted Sloman brought their own crew of electricians, carpenters and fifty lights to make lumber schooner scenes. One of the big scenes was a fight between Mr. Russell and Joe King on the seventy-foot yard-arm of the schooner.

"The Red Prince," a strong five-reel story with Peru as its setting, has gone into production at the Vitaphone studio with Alfred Vachon in the title role and Mary Anderson playing opposite him.

Lloyd Ingraham is completing his second Mary Miles Minter picture at the American studio, Santa Barbara.

Mae Murray and Director Robert Leonard are again with us. This time at Universal City.

Buster Collier, son of William Collier, comedian, is the newest arrival at the Lasky studio. He is cast in the Jack Pickford-Louise Huff feature.

Priscilla Dean, featured player in "The Gray Ghost," Universal serial, fractured two bones of her left forearm in an eight-foot drop in the serial's ninth episode.

David Horsley joined W. A. S. Douglas in New York. An interesting announcement is expected as a result.

Director Edward J. Le Saint is the newest directorial addition to the Universal staff. His first feature is entitled "Man of God," with William Stowell, Betty Schade, Helen Gibson and Mallard K. Wilson in the principal roles.

Eddie Lyons and Lee Moran are back from their Eastern trip and at work on "The Shame of the Chaparral," a two-reel comedy, under Harry Edwards' direction.

Lasky Gives Mill to Government

Jesse L. Lasky has placed his lumber mill at Hoquiam, Wash., at the disposal of the Government for the next several months, as enough wood has been supplied

the Paramount-Artcraft studios for the next four months of production.

President Carl Laemmle is expected at his Universal City plant almost any day.

Robert Thoraby is completing a Vivian Martin picture at the Morosco studio, and William Taylor beginning one with Louise Huff and Jack Pickford.

Theodor Bara's big Cleopatra picture being made at Fox studio, is occupying the attention of a thousand or more extras. Any number of carpenters, scenic artists and costumers, not to mention the support given Miss Bara by those taking principal roles, add to the activities of A. L. Selig, Bara's publicist.

Hank Mann has severed his connection with the Fox Company.

Eddie Ring Sutherland accompanied his aunt, Blanche Ring and the Morosco "What Next?" company to San Diego for that city's premier of the Morosco musical comedy.

Stiles Dickinson received an informal shower of film stars one recent afternoon at his studio bungalow where he is "doing" the portraits of Lasky-Morosco stars. Among his guests were Mary Pickford, Douglas Fairbanks, Julian Eltinge, Louise Huff, Geraldine Farrar, Wallace Reid and Jeanne MacPherson. Two portraits of Geraldine Farrar have just been completed by Mr. Dickinson in the respective roles in which she will appear in forthcoming two productions.

MacDonald Invests Tripod

Sherwood MacDonald, after flurrying up the loss of time in raising and lowering the camera level for focusing Baby Gloria Joy's pictures for the Balboa Company, had built a small wooden model tripod which by the pressing of a button can be regulated to any desired height without changing set-up. Patent papers have been asked for by Mr. MacDonald.

Rosemary Theby is a new addition to Universal City's players colony. Thus, Southern California annexes another screen beauty.

Upon completion of the first Lois Weber production "The Whim," the cast of this picture scattered to mountains and seashore for what they considered a well-earned vacation. Kenneth Harlan fled to Big Bear Lake; Mildred Harris departed for Coronado, while Arthur Ford, general assistant to Lois Weber, motored to San Diego for a look at the soldiers by way of relaxation as "The Whim" and the forthcoming Lois Weber production "K" have nothing whatsoever to do with soldiers. Thus his vacation contained no thoughts suggestive of work.

Balshofer on New Picture

Fred Balshofer is well into the production of "Paradise Garden," featuring Harold Lockwood. Mr. Balshofer believes in combining as much pleasure with the making of pictures as possible, therefore any location jaunt on which he takes his company is always looked forward to as a pleasure trip by the cast. Incidentally, the so-called pleasure trips are always productive of splendid results.

Three acres adjoining the Yorke-Metro studio have been leased by Director-Manager Fred Balshofer, and a new stage, 50 x 150 feet is being built.

Herbert Rawlinson has made the hit of his career in the Universal feature "Come Through!" There is perhaps no greater example of the fascination of personality than that displayed by Rawlinson in this noteworthy production.

Paul Powell has resigned from the Fox directorial staff.

Miss Skirvin for the Screen

Marguerite Skirvin, late of the Metro Company in leading roles with Arnold Daly and formerly of the Famous Players Company in New York, has arrived in Los Angeles after a week's rest at her father's hotel, "The Skirvin House," in Oklahoma City. Miss Skirvin is easily a double of Hazel Dawn in appearance and work, so if a Hazel Dawn type is in demand in the Los Angeles film colony, Miss Skirvin undoubtedly will announce an affiliation here.

Bessie Barriscale's first Paralta release has been shipped East after receiving the unanimous approval of Robert Brunton, Robert T. Kane and others of authority at the Paralta plant. Norman Kaiser, who plays opposite Miss Barriscale, could have a Paralta contract without the asking were it not that after his forthcoming picture with Mary Pickford he leaves for the East and the Government service.

Millard Webb, for some time assistant director with the Franklin Brothers, has been taken into the Douglas Fairbanks Company and hereafter will be partly responsible for Fairbanks' direction. Mr. Webb is a young man of clever and original ideas.

Jay Belasco is back from the East and again playing opposite Billie Rhodes at the Christie studio.

LEAVING FOX COMPANY

Claire Whitney, whose piquant beauty for the last three years has graced Fox films, will withdraw from the Fox Film Corporation when her contract terminates in September. Miss Whitney is now negotiating with various motion picture directors who have offered her tempting contracts. She will announce her new connections in a short time.

CHARLES BRABIN IS METRO DIRECTOR

Engaged for Bushman and Bayne in Series of Feature Photoplays

Charles Brabin, who for the past ten years has been a factor in motion pictures, both as a director and screen favorite, has been signed by the Metro Pictures Corporation to direct Francis X. Bushman and Beverly Bayne in a series of features under the direction of the master Metro releases. Mr. Brabin will commence work next week under the Metro banner.

As a director, Mr. Brabin has staged more than one hundred and fifty single reel features, twenty-five three-reelers and many super productions. His latest success was attained as director for Peggy Hyland.

Before entering the motion picture field, Mr. Brabin was a favorite in stock in St. Louis. His success was so great that H. W. Savage sent for him and he portrayed several important parts in Savage productions. For several years he was stage manager and business representative of the Edison Company.

Edwin Carewe, who is directing the Bushman-Bayne combination in "The Combat," has been granted a month's leave of absence by Mr. Karger, and upon his return will direct other Metro stars in super features.

"PAY ME" AT BROADWAY

Photoplay of Western Life to Succeed "The Lone Wolf"

"Pay Me," a story of Western life in the days of the Forty-niners, will supplant "The Lone Wolf" at the Broadway Theatre on Aug. 12. "Pay Me" is a Universal feature, and it tells a story of a man who took the law into his own hands and a pistol shot was generally the manner of dispensing justice. Dorothy Phillips, the featured member of the cast, plays two roles, that of an innocent mountain girl and also a dealer of a faro bank in a mining saloon.

FISCHER, SALES MANAGER

George F. Perkins, of the Independent Film and Theater Supply Company, Montreal, which distributes the Art Dramas program for Canada, announces that he has secured the services of Abe H. Fischer as general sales manager for the company. Mr. Fischer, in addition to looking after the business of the organization in an executive way, is to actively take full charge of the exploiting of Art Dramas in the territory.

Mr. Fischer is fitted in every manner to fill the position which he has just assumed. His experience in the industry has covered practically every branch. He is particularly familiar with the needs of the exhibitors in Canada, having successfully handled the Universal Program, Famous Players, Warner's Features and United Films.

MINISTER A SHOWMAN

Rev. T. J. Irwin of Lawton, Oklahoma, is putting over Pathe's "The Neglected Wife" serial in a big way. He is sending out some clever postal cards announcing it. A recent one says: "Come and see a twentieth century sermon in motion pictures—something different. Special feature, 'The Neglected Wife.' Talk subject: 'The Other Woman.'" The Rev. Mr. Irwin is one of the many ministers who are preaching sermons on "The Neglected Wife."

BIG V COMEDY

Greater Vitaphone's Big V comedy offering for the week of August 13 will be "Worries and Wobbles," written by Lawrence Semon and Graham Baker and produced under the former's supervision. James Aubrey plays the leading role, supported by Joe Simberg, Earl Montgomery, Pietro Aremonda and Edward Dunn.



Lumiere.

GEORGE J. FORTH, Juvenile leading man rapidly coming to the fore.

PATHE PROGRAM HAS WELCOME VARIETY The Week of August 19 Will Bring Four Popular Stars in New Offerings

Gladys Hulette, Pearl White, Ruth Roland, and "Lonesome Luke" are the four stars announced to appear on Pathe's program for the week of Aug. 19.

Gladys Hulette is seen, following her recent successes, in "Miss Nobody," a five-reel Gold Rooster play produced by Astra under the direction of William Parke and written by Howard T. Young.

From the standpoint of popular appeal, "Miss Nobody" is a strong five-reel picture. It is the kind of story that will appeal deeply to the public. It has been beautifully produced under the direction of William Parke and it is a feature for the best house and the best class of audience.

Pearl White appears in the 7th episode of "The Fatal Ring" serial, entitled "The Signal Lantern," produced by Astra under the direction of George H. Belts and written by Fred Jackson and Bertram Millhauser.

Ruth Roland stars in the 15th episode of "The Neglected Wife" serial. The title of this is "The Supreme Sacrifice." It is written by Will M. Ritchey. This is the fifteenth and last episode of the serial, which has scored such a success.

Lonesome Luke is seen in another two-reel laugh festival entitled "Lonesome Luke—Mechanic," produced by Rolin under the direction of Hal Roach.

The Combinese Scenic picture in one reel is "Near Pike's Peak, Colorado." An International Cartoon and scenic split-reel release and Hearst Pathe News numbers 68 and 69 complete an unusually strong program.

"MAINSRING" FIRST FALCON Henry King the Lead in Four-Part Story of Adventure

As the first considerable addition to its product, General Film begins releasing the Falcon Features, four-reel dramas, on Aug. 17. The Falcon features are being presented with strength of story as the foundation of their merit. However, groups of noted stars will be featured in the various releases. These include Henry King, Ruth Roland, Margaret Landis, Philo McCullough, William Conklin, Vola Vale, Jack Vosburgh, Ethel Ritchie, Kathleen Kirkham, Neil Hardin, R. Henry Grey, Monroe Salisbury and Daniel Giffether. New releases will be made weekly. Each Falcon feature will be by a well-known author and will have stood the test of magazine publication before screening. Every picture will be an individual production, and each will have different stars. Although all the stories will be dramas, the atmosphere will vary. In some of the stories adventure will be the main theme, in others romance, in others mystery.

Adventure characterizes the first release announced by General Film. It is "The Mainspring," with Henry King as featured lead, that begins the Falcon offerings, Aug. 17. This is a picturization of Louis Joseph Vance's story, "The Mainspring," which was published in *Popular Magazine*.

NEW MARIAN SWAYNE PLAY Rev. C. J. Harris Writes "Little Samaritan" for Art Dramas Star

Announcement has come from the Erbo-graph Company that a story by the Rev. Clarence J. Harris, well known as a clergyman and a scenario writer, had been selected as the next vehicle in which Marian Swayne will be starred on Art Dramas Program.

The title of the new picture is "The Little Samaritan." It was directed by Joseph Levering, who was responsible for Miss Swayne's previous productions, "Little Miss Fortune" and "The Road Between."

It will be recalled that Rev. Harris was the author of "Little Miss Fortune," in which Miss Swayne made her first appearance under the Erbo-graph banner, and in which she won her most remarkable success. The coming photoplay is said to be a rural comedy-drama, of a wholesome and idealistic nature. The scenes are laid in a small New England town, and Miss Swayne has the part of a lass of the district, who is loved by all the inhabitants for her disposition and beauty.

VAN NESS WITH GOLDWYN

Frederick A. Van Ness, a well-known newspaper man, has resigned from the editorial staff of the New York *Evening Journal*, to join the publicity department of the Goldwyn Pictures Corporation as assistant to L. L. Arms, editorial director. Mr. Van Ness will edit and have charge of the Goldwyn exhibitor press sheet service which will be inaugurated with the release of Mae Marsh in "Polly of the Circus" on September 9. This is the opening production of the new organization.

Mr. Van Ness was identified with the "show game" on the Pacific Coast before coming to New York, where he has been a member of the editorial staffs of the New York *Globe*, *Evening Sun* and *Mail* before going to the *Evening Journal* last Spring.

Clara Kimball Young returned to town last week from her camp in Maine, and is actively engaged in filming "The Marionettes" at the Thanhouser studio in New Rochelle.

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IN every town and city of 5,000 population or over in the United States this multi-color 24-sheet, beginning August 15, is being seen by America's millions.

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TWO ESSANAY FEATURES

"Open Places" and "Efficiency Edgar's Courtship" Being Shown to the Trade

Trade showings of two Essanay feature productions are now being offered at branch offices of the K-E-S-E service. One is "Open Places," the third of the Essanay-Western series in which Jack Gardner, the former musical comedy star, is being featured. This photodrama, which has been built to meet the general demand for red-blooded action on the screen, will be released Aug. 20. The second production is that in which Taylor Holmes, the stage comedian, is to make his screen debut. This is a comedy-drama entitled, "Efficiency Edgar's Courtship," and will be released Sept. 3.

"Open Places" presents the adventures of a little New England school ma'am who attempts to teach the "wild and woolly" West its A B C's. The picture has a screen time, approximately, of sixty-five minutes. Ruth King and Carl Stockdale head the supporting company.

Taylor Holmes has been given the same type of subtle comedy characterization in his first picture, which made "His Majesty, Runker Bean," "The Third Party," "The Million," and other of his stage successes so popular. The story, written by Clarence Rudington Kelland and published in the *Saturday Evening Post*, presents the actor in the role of an "efficiency bug," who seeks to win the love of a girl by the application of modern business methods. "Efficiency Edgar's Courtship" has a screen time of sixty-eight minutes.

VICKSBURG'S ALAMO RETOUCHE

VICKSBURG, Miss. (Special).—The Alamo Theater is in the hands of decorators. It will open as a moving picture house at an early date. A \$5,000 pipe organ will be installed. When the house opens it will be one of the most attractive in the South. The Saenger Amusement Company will manage. The Alamo was first opened in 1911.

OTTO F. WEIMER.

HENRY KING

DIRECTING—GAIL KANE

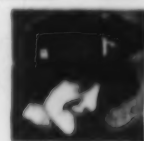
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BESSIE LEARN

COMING RELEASE—FAMOUS PLAYERS
With Billie Burke in "The Mysterious Miss Terry"

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American Film Co.

Santa Barbara, Cal.

CRANE WILBUR

Making "DEVIL McCARE"
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LOS ANGELES, CAL.

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BURTON KING

DIRECTING

METRO PICTURES

"To be regarded as a villain in the American drama, a character must be of such a nature that his opinions differ from the opinions of the hero, who has no opinions."
—George Jean Nathan (On the Theatre).



Jules Raucourt

With MAE MURRAY in "AT FIRST SIGHT"
LASKY-FAMOUS PLAYERS

MARY MILES MINTER
in "ROSE OF THE ALLEY"
ROLFE-METRO

ANN MURDOCK
in "OUTCAST" and "MY WIFE"
EMPIRE ALL STAR-MUTUAL

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Address Hotel Somerset, 150 West 47th St., N. Y.
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Address GREEN ROOM CLUB, N. Y.

Edward Jose

MAZDA LAMPS ON MARKET

Mazda-Incandescent lamps for motion picture projection are no longer an experiment, but a proven and established success, according to advices received last week from the Mazda Lamp Laboratories and from the Argus Lamp & Appliance Company of Cleveland, Ohio.

This latter company has correlated the development of the Mazda Motion Picture Projector lamps by perfecting the Sheek Universal adapter, which will immediately convert any type of motion picture projection machine with carbon arc to the use of the new Mazda lamp. The announcement of this company now includes the fact that these adapters and lamps are now ready for the market.

Prominently identified with the development of the Mazda lamp and the designing of the Universal appliance for the adapting of carbon arc machines to the use of the Mazda lamps, is Oscar M. Sheek, a lighting engineer well known in the fields of stage and motion picture illumination. The adapter now being exploited by the Argus Lamp and Appliance Company is the invention of Mr. Sheek, who has been for the past year working hand-in-hand with engineers of the Mazda Development Laboratories.

HOLMES TAKES CHINA SCENES

Burton Holmes, who has been making weekly travel pictures for Paramount Pictures Corporation for many years, within the past four weeks, became entangled in the Civil War in China. Despite the complications, however, he has obtained, it is said, the greatest pictures of the country that he has ever made, and has written officials of Paramount that he will be safely conveyed through the country and be enabled to take whatever material he had originally planned.

Mr. Holmes landed in China, coming from the Philippines, the day that China relapsed from a republic to a monarchical form of government, with a civil war on to oust the boy ruler, and his cards of admission and transmission, which he carried, were made out by the wrong government officials, and it took several diplomatic strokes to get things straightened out and to allow the Holmes party to continue on their route.

AMERICANS IN DISGUISE

The greatest interest has been aroused by the pictures shown in the Hearst-Pathe News of Uncle Sam's soldiers in France. Audiences seeing the soldiers in steel helmet of an unusual design have failed to recognize the boys in khaki and have asked, "Are those men our boys and if so where are their sombreros?" The films arrived in New York last week and were made a part of the regular issue of the Weekly.

BLACKTON STARTS ON PARKER PLAY

First of Producer's Spectacular Pictures from Paramount Is Now Under Way

J. Stuart Blackton, whose affiliation with Paramount was announced recently, has begun his first spectacular feature for release by that organization. In Mr. Blackton's announcement of his new association he stated that he held the picture rights to almost all of Sir Gilbert Parker's books. His first Paramount picture will be an adaptation of one of the most famous of the great English-Canadian author's novels, "The World for Sale." The book was written in 1911 and finished in 1912, two years before the war broke out. Sir Gilbert, in a foreword, asks that it go to the public "on the basis of its merits alone and as a picture of the peace-life of the great North West."

Mr. Blackton has adapted the story to film purposes, has supervised the writing of the scenario and is personally engaged in the direction and all the technical details of the massive production. Work was begun under his direction in New Jersey last

week where some of the exteriors are being taken. The interior scenes will be filmed in Brooklyn, where Mr. Blackton has his studios ready for any requirement of interior work.

Sir Gilbert Parker is now in New York and has been in daily conference with Mr. Blackton. Although the adaptation of the story and preparation of the production, in accordance with Sir Gilbert's wishes, are entirely in the hands of the director, the author is cooperating with Mr. Blackton and has been much interested in watching some of the scenes being taken.

"I am sure we are going to have a 100 per cent production out of this great work," said Mr. Blackton in an interview last week. "Big success, artistically and materially, in film production, depends on four contributing factors: 1, great stories; 2, sympathetic and truthful translation of the stories to the screen; 3, carefully studied direction, and 4, great players."

HITTING THE MARK WITH PUBLICITY

Essanay Company Is Making the Material Serviceable to All Styles of Publications

A steady and consistent improvement in the publicity material issued by certain of the leading producers has been apparent for some time. The requirements of newspapers and exhibitors have evidently received more consideration than in the past. Formerly, as one prominent exhibitor recently said, "Too much space has been devoted to the personal end and not enough to the business end of this industry."

A concern which has been adhering strictly to the suggestions made by photoplay editors and users of its pictures is the Essanay Company. As a result it is daily receiving letters of commendation on the material which it is issuing.

One of the most important steps taken is that of sending out exclusive stories from time to time to the various trade publications, as well as giving the metropolitan newspapers a pre-release service on all publicity. By allowing only one paper in each town to handle these stories there is no danger of conflicting stories appearing. Many photoplay editors lack the time to re-write every item used in their columns and for that reason hesitate about using copy which might appear in precisely the same form in a rival publication.

To assist every exhibitor using Essanay subjects has been another aim which may now be said to have been accomplished. A gradual revision of form has been taking place for several months in the bi-monthly publication, the Essanay News, until now it is a snappy, newsy sheet, sub-divided into

departments which solve the difficulties of anyone interested in the exploitation of Essanay Features.

In addition to the synopsis which every exhibitor or editor of a photoplay column demands, there are in each issue a number of breezy little stories and squibs known as "shorts" and a column of items called "Film Facts." The extensive use of the material in this publicity sheet, as proven by the vast number of clips received from the clipping bureaus, is indicative of the welcome it is receiving.

Recently one page has been given over in each issue to a display consisting of poses of the different Essanay stars as they appear before the camera and in real life. Many novelty stunts are being used. The popularity of this section of the News has grown so rapidly that exhibitors in every locality are using it in their lobby displays. Many, in fact, have made up special frames to be devoted only to matter of this description.

And last, by special arrangement, a prominent Chicago exhibitor has been induced to conduct a department for the benefit of theater managers only. In it will comprise articles on exhibiting and advertising, and recommendations from exhibitors who have run Essanay subjects.

The News in its present form is attracting considerable attention throughout the industry because of its usefulness, and practicability.

FILMS PENETRATE ALL PARTS OF GLOBE

From the Arctic to Uganda Pictures Are Now Exhibited—Program Shown in Arabian Desert

Motion pictures have penetrated to all parts of the globe. In Moravia, the capital of the negro republic of Liberia, the solitary picture show of the town—and, indeed, of the country—is none other than the Liberian house of representatives. The pictures are shown on two evenings a week, and they are invariably attended by the dusky president, whose presidential chair is set aside for him as a free seat.

The "picture" craze has reached the Arctic regions, for at Haparana, a little township in the extreme north of Sweden, and just on the Arctic circle, there is a handsome little movie patronized by Laplanders. It is frequently snowed up and unable to open.

The South Sea Islands, another inaccessible part of the globe, have, likewise, succumbed to the lure of the movies. In the island of Tahiti there are no less than three shows and business is brisk. The South Sea Islander will sell his shirt, or, if he does not possess such a luxury, his girdle, for the price of a ticket for the pictures.

One of the queerest places in which a picture show has taken place is in the middle of the Arabian desert. It was given

three years ago by a party of European film agents, who were accompanying an Arab caravan from Smyrna across Asia Minor. A screen was rigged up from bed sheets and an acetylene lamp pressed into service for the lantern. The orchestra consisted of Arabs, and their instruments were tom-toms and camel bells. An hour's show was given, and the spectators, composed of some hundreds of Arabs attached to the caravan, grouped themselves on the desert sand, with the sky for their roof.

But possibly the most out of the way picturedrome in existence is the one discovered by Cherry Kearton, the well known African traveler, in Uganda. It belongs to the Kabaka, or ruling chief, a nice, cultured youth, educated under an English tutor. He possesses both his own moving picture camera and his own private theater, and Mr. Kearton developed several of his films for him. And in the little picture theater, situated thousands of miles from civilization, the white men saw screened, to their amazement, films of English, French and American life, which the Kabaka had purchased during his foreign travels.

SELIG WORLD LIBRARY

The Selig World Library No. 11, released in General Film Service, July 25, is proving popular, according to advance reports of the film. The program of the Library presents the Pueblos of Southwestern United States. Within 200,000 square miles in and near New Mexico there are forty-five tribes speaking nine different languages. Other scenes show painters at work in the superstructure of the famous Brooklyn Bridge, high over the East River; the ancient island of Sicily, and the famous Washington elm, under which George Washington assumed command of the American army on July 3, 1775.

FAVORITE FEATURES DRAW

It is announced by V. L. S. E., through which Favorite Film features are being released, that the bookings on this unit of Vitagraph product have been tripled during the last week. More than 300 theaters in

all sections of the country have signed up on yearly contracts, it is declared.

Favorite Film features were only placed on the market July 23, but the pictures were of such high calibre they have already attained popularity and some of the best theaters in the country have included them in their programs. One big theater in Milwaukee is running six reels every other week, combining two weeks' releases in one. The features are put out on a basis of 3,000 feet per week, being made up of a comedy and drama.

TANGUAY'S FIRST PICTURE

Harry Weber, under whose management Eva Tanguay is making her debut in pictures, is a veteran showman, although one of the youngest men to earn that title. Miss Tanguay's first appearance on the screen will be in a Selznick-Pictures production, "The Wild Girl," which is now nearly half finished. This title has finally been adopted in place of the former "working title," "Firefly."

STRONG DRAMAS IN NEW SELIG PROGRAM

Bessie Eyton Most Prominent Star During Week of August 13

For the week beginning Monday, Aug. 13, the Selig Company announces some interesting releases. On Monday, Aug. 13, "The Sole Survivor," a two-reel drama of Central American jungles is the attraction. "The Sole Survivor" was written by James Oliver Curwood and features Bessie Eyton. "Her Heart's Desire" is the title of the one-reel drama released in General Film service on Saturday, Aug. 18. Miss Eyton is again featured in this production, one of the few one-reel film dramas directed by Colin Campbell.

"Between Man and Beast," is the title of the Selig two-reel jungle drama released on Monday, Aug. 20. Again Miss Eyton is exploited in a play of thrills. "Her Salvation" is the title of the one-reel release for Saturday.

William N. Selig calls especial attention to the fact that his very best stars, very best writers and very best directors are now contributing to General Film releases. Colin Campbell, responsible for the direction of such great film dramas as "The Garden of Allah," "The Crisis," etc., directs one or more of the above described film productions.

Bessie Eyton of "The Crisis" fame, Eugenie Besserer, Wheeler Oakman, Charles Clary, Thomas Santschi, Kathlyn Williams and other well known stars appear in General Film service through the medium of Selig pictures. There is also a dearth of jungle dramas and the Selig Company is endeavoring to supply the prevalent demand for this type of thriller.

JUVENILE VAMPIRE WANTED

Director Has Difficulty in Finding Leading Woman of Suitable Type

Producing Director Fred J. Balshofer and Harold Lockwood, together with Studio Manager Gibson and the assistant directors, have spent three weeks in what has been, up to this time, an unsuccessful search for a particular type of youthful feminine heavy women for one of the leading roles in the next Lockwood production, which is to be a picturization of the George Gibbs novel, "Paradise Garden."

The commencement of production was delayed for a week while Balshofer and Lockwood interviewed fifty young women from the various booking offices of the Los Angeles motion picture colony. The studio manager visited nearly all of the other leading companies in and around Los Angeles in order to confer with the casting directors at those places in an effort to secure an actress to fit the role. It has been found necessary even to go so far as advertise in the daily press for young women to be considered for the part.

NEW COHAN PICTURE

"Seven Keys to Baldpate" to Be Released Aug. 26

The second George M. Cohan picture, "Seven Keys to Baldpate," based upon the play of that name, has been completed by Artcraft, and will be released August 26, following the Douglas Fairbanks film "Down to Earth," which will be released August 12. The production is staged under the direction of Hugh Ford, producer of many film successes under the Famous Players banner, and the cast includes Anna Q. Nilson, Erda Furr, Corene Ussell, Joseph Smiley, Armand Cortes, C. Warren Cook, Funnell Pratt, Frank Losee, Eric Hudson, Carlton Macy, Paul Everton and Russell Bassett.

SELIG JUNGLE SUBJECTS

Two current Selig releases have a jungle atmosphere, with wild animal stunts adroitly introduced. In "A Man, a Girl and a Lion" the leads are Kathlyn Williams and Thomas Santschi, their adventures interspersed including encounters with an African lion. This story is by James Oliver Curwood, whose forte is gripping plot and red-blooded characters.


The other story is "Her Perilous Ride," featuring Bessie Eyton. It also is full of thrills and jungle surprises. One of the star's most effective situations is in her ride on an ostrich to bring help to a party attacked by savages. This picture was directed by Colin Campbell. Both of these subjects are being distributed by General Film Company.

DEFYING THE HEAT

Herbert Brenon's "The Lone Wolf" continues to defy the heat at the Broadway Theater, where it is still drawing large audiences with no end to the successful run in sight. In the meantime the advance bookings from all parts of the country are pouring into the Selznick offices, the distributors of this feature, and every indication points toward excellent business for "The Lone Wolf."

"ARTCRAFT ADVANCE"

The first issue of Artcraft Advance is an attractive illustrated house organ, edited by Norman S. Rose. The contents should interest an exhibitor, and the typographical arrangement is excellent.



The climax of the Grand Duke Nicholas is depicted in this scene, which is a masterpiece of dramatic effect.

Herbert Brenon presents
The FALL of the ROMANOFFS with ILIDOR

Produced by special arrangement with the Selznick Film Corporation. This is one of a hundred stirring scenes conceived by no melodramatic imagination, but faithfully reproduced from the whirlwind pages of contemporary history.

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THE FILMS WIN AGAIN

A motion picture man has won the distinction of attracting the largest number of enlistments at the meetings held by the Midway Recruiting Committee of New York City. He is Benjamin Chapin, producer and star of the Lincoln Cycle Pictures, and he earned this distinction in competition with the following speakers:

Justice Charles L. Guy, Marcus M. Marks, Justice John L. Ford, Justice Bartow S. Weeks, Arnold Daly, E. H. Sothorn, Senator Robert F. Wagner, Sir Herbert Tree, Mr. and Mrs. Sidney Drew, Jane Cowl, Job E. Hedges, Robert Edson, Annette Kellermann, Bird S. Coler (former Comptroller), Janet Beecher, Bainbridge Colby, De Wolf Hopper, Oscar Straus, Julia Marlowe, Comptroller Prendergast, Rev. John Wesley Hill, John McIlraw, George Gordon Battle, Benjamin Greenhut, and Raymond Hitchcock.

Certainly in an assemblage like this the motion picture speaker had no easy battle. However, a letter from Walt Kuhn, secretary of the Midway Recruiting Committee, is all final. Addressed to Mr. Chapin, it reads: "The Committee wishes to express its thanks to you for your appearance here, and it may be of interest to you to know that on that particular day we had the largest number of enlistments of any day since the opening of this station on April 12."

An important addition to the Hoffman-Foursquare Exchange selling staff is that of H. Kram, whose success during the past few years as a member of the Selznick and Fox selling organization, has brought him prominently before motion picture exhibitors.



WILLIAM A. BRADY,
Director General.
WORLD-PICTURES

present

ETHEL CLAYTON

in

"Souls Adrift"

With **MILTON SILLS**

Story by Andrew Soutar

Directed by Harley Knoles

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AND LANTERN WEEKLY

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PINERO'S "IRIS" A PATHE PHOTOPLAY Film Adaptation Is Gold Rooster Release for Aug. 26

—Alma Taylor Starred

"Iris," one of the greatest plays ever written by the dean of the English-speaking drama, Sir Arthur Pinero, has been produced in films and will be released by Pathe as a five-reel Gold Rooster play on Aug. 26.

The title-role is played by Alma Taylor, a beautiful young English star who is said to be the highest-salaried English screen actress. She has appeared in "Little Miss Nobody" and other hits on the stage and secured a distinct success in the David Copperfield film produced by Hepworth and shown in America.

No pleased was Sir Arthur Pinero with Miss Taylor's work as Iris that he wrote her a letter stating that she was his ideal of the part and that he could wish for no improvement in her interpretation.

The part of Maldonado is played by Henry Ainley, who has starred for four years in his own productions at the Haymarket Theatre. His reputation in England is similar to that of Leo Ditrachstein in this country. Mr. Ainley was seen here in support of Maude Adams, and his biggest London success was Leo Ditrachstein's "The Great Lover" and "The Great Adventure."

In "Iris" his role is that of the Portuguese millionaire who almost brings about the ruin of the heroine.

The role of the hero is in the capable hands of Stuart Home. Mr. Home is one of the best known of the younger English leading men. It is interesting in this connection to know that he is now at the front.

STORY SUITS ELTINGE

Julius Eltinge's first picture for Paramount, to be released in September, provides ample opportunity for Mr. Eltinge to show his ability as a straight leading man and as the world's most famous impersonator of female roles.

The picture has been adapted by Gardner Smith from a story written especially for Mr. Eltinge by Gelett Burgess and Carolyn Wells, two of America's foremost humorists and literary lights. The production is being directed by Donald Crisp.

OFF FOR LAKE GEORGE

Pauline Frederick, her director, Robert Vignola, and his staff, and Miss Frederick's supporting cast left last week for Lake George, where work will begin at once on the production of "The Hungry Heart," recently purchased by Paramount as a starring vehicle for Miss Frederick. Much of the action of "The Hungry Heart" is out of doors, and some particularly fine exteriors in the Lake George neighborhood will be photographed by Director Vignola for the benefit of the lovers of Phillips's best novel.

BECK, GENERAL MANAGER

Arthur E. Beck has been appointed general manager of Art Dramas, Inc. He will have entire charge of exchanges and their problems, as well as of all matters coming under the head of executive business. He is a well-known exchange man, having held responsible positions during the last ten years with Mutual, Universal and other large organizations. Harry Ennis and his corps of assistants, headed by Patrick Kearney, will from now on confine their activities to advertising and publicizing Art Dramas, and to the publication of "Timely Topics," the house organ of the Art Dramas program.

AT SARANAC LAKE

Mrs. Vernon Castle, the Pathe star, and a company of seventeen players, together with Director Frank H. Crane, of the Astor, have arrived at Saranac Lake in the Adirondacks, where several weeks will be spent in taking scenes for Mrs. Castle's next feature, "Mrs. Castle," who was accompanied by her sister, is making her headquarters at the Saranac Inn.

BOOKED BY LOEW

The Pathe Gold Rooster play, "The On-the-Square Girl," featuring Mollie King, has been paid a high compliment by the Marcus Loew Circuit. It has been booked for ten of their houses, the National, Greeley, Seventh Avenue, Lincoln, Forty-second Street, West End, Royal, 116th Street, the Broadway in Brooklyn, and the Eighty-sixth Street. The first four of these theatres have never before run a Pathe feature, owing to the fact that contracts with neighboring houses conflicted.

O. HENRY STORY REPEATS

The public appreciation of the O. Henry stories in screen form distributed by General Film has again been demonstrated in Detroit. "The Gifts of the Magi," the two-reel O. Henry subject which deals with the pathetic yet humorous sacrifices of a young husband and wife in moderate circumstances to provide each other with elaborate Christmas gifts, has duplicated the record made by other O. Henry releases. This picture, booked originally for one week at the Washington Theatre, a J. H. Runkley house, has just finished an additional week. In this respect it follows the experience of such subjects as "No Story" and "The Love Philine of Ikey Schoenfeld."

PHOTOPLAY FEATURES

(All listed are dramas unless otherwise stated)

PARAMOUNT AND ART

CHARTER CORPORATION

The Amazons, Marguerite Clark, Aug. 5.

The Yarmint, Jack Pickford and Louise Huff, Aug. 6.

Seven Keys to Baldpate, George M. Cohan, Aug. 12.

The Mysterious Miss Terry, Billie Burke, Aug. 19.

Hashimura Togo, Senzo Haya, Aug. 26.

Close to Nature, Douglas Fairbanks, Aug. 26.

Little Miss Optimist, Vivian Martin, Aug. 26.

GREATHER VITAGRAPH

Richard, the Brass, Alice Joyce, Harry Morey, July 23.

By Night of Possession, Mary Anderson, Antonio Moreno, July 30.

The Second Mrs. Tanqueray, St. George Alexander, Hilda Moore, Aug. 6.

Mary Jane's Pa, Marc MacDermott, Mildred Mannix, Aug. 13.

Transgression, Earle Williams, Corinne Griffith, Aug. 20.

The Divorcee, Mary Anderson, Aug. 27.

TRIANGLE

The Sawdust Ring, Jessie Love, July 15.

The Mother Instinct, Euld Bennett, July 15.

Sudden Jim, Charles Ray, July 22.

A Successful Failure, Jack Devereaux, Winifred Allen, July 22.

In Slumberland, Thelma Slater, Georgia Stone, July 29.

Borrowed Plunage, Jessie Barricella, July 29.

Good Gamblers, W. Lucas, Hilda Miller, Aug. 5.

An Even Break, Olive Thomas, Aug. 5.

Master of His Home, William Desmond, Aug. 12.

Golden Rule Kate, Louise Glusman, Aug. 12.

PATHE GOLD ROOSTER

THANHOUSE

The Woman in White, Florence La Badie, July 1.

It Happened at Adala, Gladys Leslie, Wayne Aray, July 15.

ASTRA

The Last of the Carnaby, Gladys Hulette, July 22.

The Clarette Girl, Gladys Hulette, July 22.

The On-the-Square Girl, Mollie King, July 22.

The Streets of Illusion, Gladys Hulette, Aug. 12.

LASALIDA

Captain Kiddo Baby Marie Osborne, Aug. 6.

BLUEBIRD

Fires of Rebellion, Dorothy Phillips, July 2.

The Car of Chance, Franklin Parnum, Brownie Vernon, July 9.

The Rescue, Dorothy Phillips, July 22.

The Little Terror, Violet Mercereau, July 30.

The Clean Up, Franklin Parnum, Brownie Vernon, Aug. 6.

The Show Down, Myrtle Gonzalez, George Hernandez, Aug. 13.

Mother of Mine, Ruth Clifford, Rupert Julian, Aug. 20.

BRADY-WORLD

A Self-Made Widow, Alice Brady, July 22.

Youth, Carlisle Blackwell, June Elvidge, July 30.

The Iron Ring, Edward Langford, Aug. 6.

Souls Adrift, Ethel Clayton, Aug. 13.

The Little Duchess, Madge Evans, Aug. 20.

FOX

The Innocent Sinner, R. A. Walsh, Miriam Cooper, July 29.

Two Little Imps, Jane and Katherine Lee, 15.

To Honor and Obey, Gladys Brockwell, July 15.

The Kid Is Chever, George Walsh, July 22.

Wife Number Two, Valanks Surratt, July 20.

SELENICK

The Eastest Way, Clara Kimball Young, April 30.

The Law of Compensation, Norma Talmadge, April.

Poppy, Norma Talmadge, May.

The Silent Master, Robert Warwick, April.

A Modern Othello, Robert Warwick, May.

K. E. S. E.

One Touch of Nature, John Drew Bennett, July 30.

CONQUEST

No. 1 Feature—Chris and the Wonderful Lamp, July 14.

No. 2 Feature—Knights of the Square Table, July 21.

No. 3 Feature—Billy and the Big Girl, July 28.

No. 4 Feature—The Halfback, Aug. 4.

ESSANAY

The Man Who Was Afraid, Bryan Washburn, July 1.

Back to Back, Jack Gardner, July 15.

The Golden Idiot, July 22.

Skinner's Baby, Bryant Washburn, Aug. 6.

Open Places, Jack Gardner, Aug. 20.

SELIG

The Barker, Selig, Lew Fields, Aug. 13.

SELIG-HOTT COMEDIES

A Bag Baby, July 9.

A Runaway Colt, July 23.

A Dog in the Manner, Aug. 6.

METRO

ROLFE

The Greatest Power, Ethel Barrymore, June 20.

YORKE

The Hidden Spring, Harold Lockwood, July 13.

METRO PICTURES CORP.

The Trail of the Shadow, Emmy Wehlen, July 2.

The Will of the Wind, Mabel Taliferro, July 9.

Miss Robinson Crusoe, Emmy Wehlen, July 30.

MUTUAL

The Masked Heart, William Russell, July 2.

Mary Morgan, Marjorie Rambeau, July 9.

Betty-B-Good, Jackie Saunders, July 22.

Melissa of the Hills, Mary Miles Minter, July 22.

Pride and the Man, William Russell, July 30.

Bab the Fizzer, Jackie Saunders, Aug. 13.

BUTTERFLY

The Road Cane, Allen Holubar and Louise Love, July 9.

High Speed, Jack Minton, Freddie Ridgeway, July 15.

The Double Standard, Roy Stewart, Joseph Girard, July 22.

A Wife on Trial, Mignon Anderson, July 30.

Follow the Girl, Ruth Stonehouse, Aug. 6.

The Lair of the Wolf, Donna Drew, Gretchen Lederer, Joseph Girard, Aug. 20.

ART DRAMAS, INC.

APOLLO

When You and I Were Young, June 18.

Behind the Mask, Aug. 13.

U. S. AMUSEMENT CORP.

House of Cards, June 4.

The Peddler, July 2.

VAN DYKE

A Mute Appeal, June 11.

Miss Deception, July 9.

ERBOGRAPH

The Road Between, June 25.

The Milestone, July 23.

STATE RIGHTS AND INDEPENDENT ARROW

The Deemster, Derwent Hall Cairns.

H. J. BROCK

THE MANHATTAN

THE CARDINAL

Joan, the Woman, Geraldine Farrar.

CHARTER FEATURES

The Lincoln Cycle, Basil Chaplin.

CORONA

Curse of Eve.

FRIEDMAN

A Mormon Maid, Mae Murray.

FROHMAN

The Witching Hour, Audrey C. Smith, Jack Sherill.

God's Man, H. B. Warner.

D. W. GRIFFITH

Intolerance.

IVAN

Enlighten Thy Daughter.

JAXON

Strife, George LeGuerre.

Poems and Jabs Comedies.

WILLIAMSON BROS.

Submarine Eros.

EDGAR LEWIS

Bar Sinister, Mitchell Lewis.

Purchased by F. G. Hall, New Jersey.

B. S. MOSS

The Power of Evil, Margaret Nichols.

The Girl Who Doesn't Know.

PARAGON FILMS

The Whip.

Bewary of Strangers.

The Never-Do-Well.

The Garden of Allah.

L. J. SELENICK

The Barrier.

SHERMAN ELLIOTT

The Orbits.

The Spoilers.

ULTRA

Woman Who Dared.

UNIVERSAL

Idle Wives.

Where Are Mr. Children?

20,000 Leagues Under the Sea.

People vs. John Doe, Harry DeMore, Leah Baird.

Robinson Crusoe, Robert Leach and Marjorie Fisher.

Bill Morgan's Girl.

Even as You and I.

EDWARD WARREN

Warfare of the Flesh, Walter Hampton, Charlotte Ives.

HARRIS & WILK, INC.

The Battle of Gettysburg.

The Wrath of the Gods.

SERIALS

The Fatal Ring (5th), Danger Underground, Pearl White, Earle Foxe, Aug. 5.

The Neglected Wife (15th), Revolving Prize, Ruth Roland, Aug. 5.

MUTUAL

The Great Stanley Secret (2nd), Fate and the Child, Wm. Russell, July 30.

FIRST OF SENNETT COMEDY SUBJECTS Popular Comedians and Pretty Girls Remain in Director's Company

Mack Sennett announced from Edendale, Cal., last week, the titles and casts of his first three pictures to be released by Paramount Pictures Corporation, in accordance with the new Paramount-Sennett affiliation. All Mr. Sennett's most famous comedians and pretty girls have been retained by him and will appear in the Paramount-Sennett comedies, the first release to be Sept. 15 and every two weeks thereafter.

"Hoping Her Romeo" is the first Paramount-Sennett. It features Polly Moran, long famous as a vivacious and pretty Sennett comedienne, and Ben Turpin and Slim Summerville. Slim is over six feet something and correspondingly attenuated. He has a face like Raymond Hitchcock's used to look before he put on weight. Ben Turpin is as funny off the screen as he is on it. He has the effect of a restless young cyclone.

"A Bed Room Blunder" is the second Paramount-Sennett, featuring Charles Murray, Mary Thurman and Wayland Trask. Murray is famous as one of the best burlesquers ever graduated from the stage to the screen. His particular hits were made with Ziegfeld's "Follies" in the old days. Trask is a jolly good-natured giant. He could shove a street car off the track or kick over a house but is a loving, amiable chap with a fine sense of humor.

Mary Thurman needs no introduction. Her face and figure are familiar to all comedy lovers. Miss Thurman is fond of bathing suits and her figure is described as perfect in all measurements. She is one of the prettiest girls in pictures.

"The Fulman Bride," featuring Gloria Swanson, famous Sennett beauty, is the third Paramount-Sennett comedy. The men featured are Chester Conklin and Mack Swain, neither of whom needs an introduction.

CLOSING GOOD CONTRACTS Managers of Hoffman Foursquare Exchange Report Important Deals

The activities of the various Hoffman-Foursquare exchanges throughout the country are progressing in a satisfactory manner. Jerome Abrams, eastern division manager, has just established the Philadelphia Foursquare exchange at 1325 Vine Street, and recently closed a number of important contracts, among which are: "The Bar Sinister" and "Her Fighting Chance" for Polk's Theater, Scranton, Victoria Theater, Harrisburg, and eight prominent Philadelphia theaters.

The St. Louis exchange, in charge of Sidney J. Baker, among a large number of bookings, has placed "The Bar Sinister" for a week in Kansas City.

George W. Weeks, division manager of the Detroit exchange, taking care of Michigan, Ohio, Kentucky and Indiana, placed "The Bar Sinister" for a week at the Colonial Theater, Columbus, O., and has also signed a number of important contracts, indicating that this will be an active territory.

THROW SURROUNDS THEATER

When Mary Pickford consented to appear in person on the opening night of "The Little American," at Clune's Auditorium, in Los Angeles, she had little idea of the commotion she was going to create in the business center of that flourishing California city.

It was announced in the newspapers that "America's Sweetheart" would greet the audience on that opening night. Certainly everyone in Los Angeles must read the newspapers, for at 6 o'clock an assault in force on the box office began. By 7 it was a siege, and within half an hour after that time the vicinity of the theater resembled a gigantic mob scene in a super-production. All the seats in the theater had been filled, the lobby was crowded with people, and for a block east and a block west of the building traffic was well-nigh impeded.

NOTES OF THE TRADE

As a reward for his exceptional characterization of a difficult part, Charles Gerard, a member of Douglas Fairbanks's supporting cast in "Down to Earth," has received from Fairbanks a contract calling for his appearance in the next two productions which the actor-athlete will make for Artcraft.

Nigel Harrie, who won fame in New York as a dancer with Joan Sawyer, has been engaged by Famous Players for the part of Carter Brooks in "The Celebrity," the "Sub-Deb" story by Mary Roberts Rinehart now being filmed with Marguerite Clark in the role of Bab. Mr. Harrie will play the part of Carter Brooks in all Bab stories.

Having gained many honors, including that of being the only picture that has ever been the cause of a legal holiday, "The Tanks at the Battle of the Ancre," Pathe's five-reel official British war film, is scoring heavily in various parts of the country as is shown by newspaper reviews. It is particularly interesting to note the success this picture is meeting in sections of the Middle West, which have heretofore been found rather poor ground for war films of any kind, and especially those displaying the prowess of the Allies.

EXHIBITORS ATTEND GOLDWYN SHOWINGS

Boston and Philadelphia Exhibitors Express Approval of Pictures—Bookings in Both Cities Follow

Simultaneous trade showings were held last week of Goldwyn Pictures in Philadelphia and Boston and the same scenes of enthusiasm that marked the initial presentation in Chicago were repeated.

Samuel Goldfish and Alfred Weiss, were in charge of the Boston showing, which was held in the morning at the Fenway Theater, which had been obtained by Harry F. Campbell, manager of Goldwyn's Boston offices. "Baby Mine," Margaret Mayo's farce comedy, was the first picture that won the applause of the Boston audience. In this production Madge Kennedy makes her debut on the screen. After a luncheon the

NEWS OF STOCK PLAYS AND PLAYERS

SOMEWHERE IN NEW YORK

The Original Franklin Stock Co. Arranging a Come Back in the Fall

The original Franklin Stock company will again open their regular season early in October. The opening town has not yet been decided upon, but it will be somewhere in New York. The company will be under the personal management of Howard Bristol. Marion L. Franklin will play the female leads in the following bills: "A Will of Iron," "A Carolina Belle," "The Wheels of Destiny," "They Are My People," "Common Labor," "Soul Mates," "The Romanoffs," and "The Isle of Fairy Land." The above plays have been written expressly for Miss Franklin by Edwin Weaver, who will personally conduct all rehearsals and play leading male roles. The balance of the company has not yet been decided upon, but it is very likely that most of the old members of the Original Franklin Stock company will again be with the show. Miss Franklin and Mr. Weaver are both spending their summer with the Florence Players, touring Ohio and Michigan; a most pleasant engagement is being enjoyed by both. Mr. Bristol is quite busy making preparations for the coming season. H. B.

"HIS HONOR THE MAYOR," ELMIRA

ELMIRA, N. Y. (Special).—The Rorick's Opera Company revived "His Honor the Mayor," July 30-Aug. 4, giving the tuncful musical melange a splendid production to large business. Jack Pollard, in Harry Kelly's old role of Deacon Flood, and Lillian Ludlow, as May Flood, easily carried off first honors. Their humor was delicious and their songs clever and they fully earned the applause they received. Janet Velle was a captivating Daisy; she sang in excellent voice and was a pleasing feature of the production; Arthur Cunningham made much of the part of Reddy Sampson and his songs created enthusiasm; Harry Antrim made a good Jack Thayer, George Banta, who joined the company for the week, did well as Teddy Todd, the Mayor, and Ralph Sipperly proved an interesting T. Chesterfield Prebble; Louise Orth looked well as Mrs. Vayne, Boyd Marshall made an imposing and tuncful Capt. Zitsky and May Kileoyne did well as Katrina. James Drake, William Izzard and Herbert La Monde helped in smaller parts and Helene Higgins offered a classic dance that won favor. The competent collaboration of Charles Jones, stage director, and George Lyding, musical director, was everywhere in evidence. "The Madcap Duchess," with Charles Tingle, 8-11.

J. MAXWELL BEERS.

STAGE SOCIETY IN PHILADELPHIA

PHILADELPHIA (Special).—The Chinese Lantern, a play by Laurence Houseman, will open the season at the Little Theater Oct. 22. Other plays in preparation by the Stage Society are "Captain Brassbound's Conversion," "Man and Superman," and "Mrs. Warren's Profession," by Bernard Shaw; "Mona Vanna," by Maurice Maeterlinck; "The Volsey Inheritance," by Granville Barker; "Nan," by John Masefield; "Justice," by John Galsworthy; "Hidden Springs," by Robert Bracco; "The Wages of War," by Wigand and Sharrleiman, and three one-act plays by Lord Dunsany. Designs for stage settings will be furnished by prominent local artists. In pursuance of the policy of the Stage Society to make this feature of its productions original and distinctive, the settings for "The Chinese Lantern" were designed by Mrs. Charles Clayborne Mitchell.

ROBIN'S "DUMMY" IN TORONTO

TORONTO, CAN. (Special).—The Robins Players, fourteenth week at the Royal Alexandra, July 30-Aug. 4, presented "The Dummy" to large attendance despite the awful heat. Little Alfred Wodehouse, a local midget, is the Dummy and a better and more natural performance would be very hard to find. Mabel Burnell, in the opposite child part is also splendid; these two little folks made the play quite natural. Helen Travers and Frazier and McKnight made their characters stand out, and Miss Brooks is charming as the mother.

Mr. Robins is taking a well earned rest, as is also Reina Carruthers. Ethel Intrope's many friends miss her bright performances, as lately her parts have been all too small for so brilliant an artist. Current week, "Rio Grande."

Geo. M. DANTRÉE.

TWELFTH SEASON IN WINNIPEG

WINNIPEG, MANITOBA (Special).—The popular Permanent Players opened at the Winnipeg Theater July 30. Most of the old players return, to the great satisfaction of the whole city. Ann Bronaugh and Frank Camp in the leads. Other members are, Blanch Chapman, Fred Kirby, Fred Cummings, and Jimmy Donlan. This is the beginning of the twelfth season of stock at this house. The Pantages and all movie houses have been doing capacity business all summer. Orpheum opened Aug. 1.

Geo. E. McEATHSON.

LEADING AND SECOND WOMAN

Evelyn Varden and Clara Mackin, Who Help B. F. Keith's Business in Portland, Down in Maine



EVELYN VARDEN.

Miss Evelyn Varden came to Portland, Me., as the leading woman of the B. F. Keith company to succeed Alma Tell and through these few weeks has delighted audiences with her charm, grace and clever portrayals. Miss Varden belongs to a theatrical family, being the niece of Jessie May and Blanch Hall. At the age of fifteen, while still in school, she appeared for one summer with "The Social Pilot" under the direction of Oliver Morosco at the Burbank Theater, Los Angeles. Later she was on Broadway with Zeida Sears in "The Nest Egg." Then came an engagement with May Robson in "The Clever Woman," followed by her appearance as Ingenua of the Fairview Stock Company, Dayton, Ohio. This organization, headed by Alice Brady, found Miss Varden's work so excellent that she was given the leading part. After the termination of her connection with this company, she again came under the direction of Oliver Morosco, this time as Ethel in "Peg o' My Heart." Last season she was with James Powers in "Somebody's Luggage," which played in Toronto, Detroit, Cleveland, and other middle western cities. After closing with this company in January, after an interval of only two weeks she went to Union Hill as leading woman where she stayed until coming to Portland. Miss Varden possesses a pleasing personality, a good voice and excellent stage presence, all of which have made this young



CLARA MACKIN.

White, N. Y.

woman of twenty-two well on the ladder of success.

Clara Mackin, the second woman of the B. F. Keith company, made her first appearance in Portland in 1916. When Corinne Barker left this year Miss Mackin was again the fortunate choice of the management and was enthusiastically received by the theatergoers. She is a Chicago girl who received her education in America and in Berlin, Germany, where she studied music, developing a mezzo soprano voice of promise. She made her debut in musical comedy. She then went to England, where she appeared in the London production of "The Fortune Hunter," when her work was highly praised by the critics. The season of 1915-1916 saw her the second woman of the Crescent Theater Stock company, Brooklyn. This past winter she played in vaudeville with Irene Franklin. During the summer she has been second woman of the Lyceum Theater Stock company, Rochester, N. Y., with the last three weeks of her season there as leading woman as successor of Olive Tell.

It is a pleasure to see Miss Mackin again in the Keith company, where her versatility, good looks and clear understanding of her various roles make her a valuable addition to this excellent organization.

PALMER STRAW,

Mirror Correspondent in Portland.

FIVE WEEKS' SEASON UP STATE

Pauline MacLean Players Start a Run in Jamestown, N. Y., in "Little Peggy O'Moore"

JAMESTOWN, N. Y. (Special).—The Pauline MacLean Stock company opened a five weeks' engagement at the Samuels Opera House July 30. The play presented for the opening week, "Little Peggy O'Moore," made a decidedly good impression on the audience. Miss MacLean, who made a very charming Peggy, and Ed Clarke Lilley, who played opposite her in the role of Daniel Murphy, are already favorites in Jamestown, having appeared here in a season of stock at the Lyric Theater. The entire play was well cast although special mention might be made of the clever work of Ernest Kast as Matt Hogan and of George Ormsbee as Howard Richmond. The settings for the play were exceptionally

artistic and the company one of the best ever playing here. The roster of the company includes, besides Miss MacLean and Mr. Lilley, the following: Lucy Nell, Katherine Kirby, George Ormsbee, Ernest Kast, Ronald Rosebaugh, James Dunseith, W. W. Richards, Robert McKinley and Harry Phelps. One of the features which the company is introducing is dancing in the theater lobby between acts. Aug. 5, "The House of Bondage," after which "Rebecca of Sunny Brook Farm," will probably be presented. With the combination of popular players, popular plays and popular prices the company cannot help but score a big hit during its engagement here.

A. L. LANGFORD.

"THE TRAGEDY OF NAN"

First Time in This Country of Masefield Play, in Milwaukee—Fiske-Platt Muddle

MILWAUKEE (Special).—"The Tragedy of Nan" by John Masefield, was put on at the Pabst Theater last week for the first time on any American stage. It was in the hands of the Modern Players. Anything from Masefield takes in Milwaukee. He was here a year ago and read his verse, to the students of Milwaukee-Dowder College, and he won a warm corner.

Instead of Lord Dunsany's "A Night at an Inn," as advertised, George Foster Platt changed the bill of his Modern Players at the Pabst to Schnitzler's "Farewell Supper."

A year ago Harrison Grey Fiske acquired the exclusive rights to "A Night at an

Inn." In association with Madison Corey he has planned to present it in a double bill with Lavedan's "Servir" next fall. He was astonished therefore to receive word on Sunday last that George Foster Platt had put the play in rehearsal in Milwaukee and advertised it for performance. At the eleventh hour Mr. Platt had learned that the rights belonged to Mr. Fiske, and he telegraphed him frantically for permission to use it. Inasmuch as Milwaukee is one of the cities in which Messrs. Fiske and Corey plan to give "A Night at an Inn," the permission was refused. Mr. Platt immediately withdrew the play and made the substitution as above indicated. X. Y. Z.

WALKER'S 11TH WEEK

INDIANAPOLIS (Special).—"Broadway Jones," never seen here before, registered the eleventh week of the Stuart Walker company at the Shubert Murat, week July 31, and while the hot weather, the first of the season, had its effect on the attendance opening night, it did not affect in the least the cordial manner in which the plays and players were received. Gregory Kelly played the Cohan role in a way all his own which was decidedly pleasing, not once suggesting the creator of the role; J. M. Kerrigan, who joined the company last week to play the title-role in "Officer 666," is a valuable addition to the company. His work as Jones's man servant was rich in quiet, dry humor; George Gaul was well cast as Jones's friend, Agnes Rogers's dressing and acting of the role of Mrs. Girard, the wealthy widow, had no part in an otherwise pleasant performance; Henry Crosby gave a delightful performance of the likable old Judge Spotswood, one of the best things he has done; Lillian Ross came in for her share of well-deserved praise as the Judge's daughter, and Neil Martin as his son Sam caused a ripple of amusement whenever he appeared by his boyish outbursts about the habits of great men; Dorothea Carothers as Josie Richards and Judith Lowry as Mrs. Spotswood pleased. Week Aug. 5, "The Woman" and Stuart Walker's "Six Who Pass While the Lentils Boil."

PEARL KIRKWOOD.

"TOO MANY COOKS" IN MONTREAL

MONTREAL (Special).—"Too Many Cooks," presented by the Orpheum Players, July 30-Aug. 4, did a very fair business in spite of the hottest weather we have had in several years, mercury up to 94 with a humidity round 90. The bright comedy was played in capital style; Frances McGrath and Rodney Hanous as the young couple whose house building operations are so much interfered with by their relations, both did excellent work; W. Olathe Miller was capital as the irascible Uncle George, and Theresa Dale as strong-willed Billa, did a clever bit of characterization; Joe Cusack and Ethel Blande as Mr. and Mrs. Cooke contributed a couple of good character sketches. The special scenery painted by Russell Senior is deserving of special mention. A largely augmented cast played the numerous bits in the proper comedy spirit and the arguments and recriminations of the Cooke family drew many laughs. "The House of Glass," Aug. 6-11. Belva Morrell, who as Ingenua of the Orpheum Players has made many friends, left that organization July 29, to go into vaudeville.

W. A. TREMAYNE.

"JUST A WOMAN" AT WORCESTER

WORCESTER, MASS. (Special).—The dear old supporters of the drama, Mr. and Mrs. Audience, and the whole blamed Audience family, literally melted away here this week (July 30-Aug. 4), and at the Grand Theater, where Poli Stock was popular, only the ushers and critics and a few faithful ones remained to see one of the finest productions of the season, "Just a Woman." Warda Howard, leading woman, did an excellent job with the show and received excellent support. Little four-year-old Juliette Kennedy, daughter of Mr. and Mrs. Harold Kennedy, of the company, as the child, displayed real acting ability and will bear watching. The next production will be "The Other Wife."

No closing date has yet been posted, but with present business conditions the end is apparently drawing near with a speed considerably more advanced than a crawl.

Jack McGrath, juvenile of the company, was examined for the draft army on Saturday in his home town, Pawtucket, R. I. Willard Dashiell, just back from a Springfield hospital, resumed work this week as the judge in "Just a Woman."

GEORGE BRINTON BEAL.

"NEARLY MARRIED" IN SEATTLE

SEATTLE, WASH. (Special).—The attraction at the Wilkes was the Wilkes Players in an excellent presentation of "Nearly Married," July 22-28, which, in spite of an impending street car strike, drew good business. Inez Hagan was seen at her best as leading woman, and her portrayal of the role of Betty Lindsey was all that could be desired, while Alexis Luce showed his skill and ability as Harry Lindsey; Fanchon Everhart, Madeline King, George Band and John Sheehan scored effectively in their respective roles. In the cast were Jane Darwell, V. T. Henderson, Norman Feuser, Addison Pitt and others, who contributed to the fun and enjoyment. Same company in "Common Clay" July 29-Aug. 4.

BENJAMIN F. MASSERVAY.

BONSTELLE'S BUFFALO GREETING

BUFFALO, N. Y. (Special).—Neither heat nor the big crowds wilted the enthusiasm which greeted the Bonstelle Players at the Star Theater, Aug. 6-11. Miss Bonstelle's choice of a play to open her season could not be better than "If Pays to Advertise." It was a glad welcome that Miss Bonstelle and her company received.

J. W. BASKER.

EDWARD BUTLER

Shubert Theatre, St. Paul, Minn.

Will return to New York, August 9

Closed August 4

Address care Green Room Club

FRANCES McGRATH

LEADING WOMAN

Aug. 6th—"The House of Glass"

Orpheum Theatre, Montreal, Can.

W. O. McWATERS

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Third Summer with His Own Company at Jeffers-Strand Theatre, Saginaw, Mich.

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Vaughan Glaser to Open Adams Theater
in Detroit

The latest addition to the chain of theaters controlled by John H. Kunsky is the new Adams Theater, at Grand Circus Park and Adams Avenue, just a step from Woodward Avenue. The Adams Theater was built for Mr. Kunsky under his personal supervision, to be managed by him as a popular priced, high-class dramatic (not photoplay) theater, in conjunction with his chain of successful playhouses. The acquisition of the Adams Theater gives Mr. Kunsky control of ten of Detroit's leading playhouses. With the new Madison Theater on one side of Grand Circus Park, east of Woodward, devoted to the very best program of feature pictures, the latest news weeklies and high class music; with the Washington Theater, west of Woodward, devoted to the big, spectacular special motion pictures; with the outskirt houses presenting everything of merit that the motion picture world is offering; and now with the new Adams Theater, located in the heart of the business and hotel district, devoted to high class dramatic productions, John H. Kunsky is offering everything that the public desires in varied and high class entertainment in modern, comfortable theaters of the latest type, situated in the most desirable and convenient sections of the city.

The Adams Theater is to be the society playhouse of Detroit. Vaughan Glaser and Fox Courtney, with a company of dramatic favorites, will open the Adams Theater with high class dramatic productions. One play will be produced each week and presented at popular prices. The Adams Theater is constructed in the French Renaissance, Louis XV style of architecture in the tone and splendor that was influenced a great deal by Madame de Pompadour and Madame de Barry. C. Howard Crane is the architect. The seating capacity is approximately 2,000, comfortably placed on the main floor, a mezzanine and one balcony.

"MRS. HARRIS—DIPLOMAT"

Produced for the First Time by the Lando Stock Co. in Fitchburg, Mass.

FITCHBURG, MASS. (Special).—During the week of July 30, the Lando Stock company at Fitchburg produced for the first time on any stage a comedy, entitled "Mrs. Harris—Diplomat," written by Jack Hayden. It was conceded to be a great success both by the critics and audience, and, as one critic expressed it, was "a whirlwind of comedy from start to finish." The play has an unusually strong second act. Henrietta Bagley made a great personal hit in the title role, and was closely followed by Albert Lando as Hawley, Evelyn Newton as Hannah, and Marguerite Slavin as Trixie. The plot is rather unusual and gets away from the usual run of comedies, particularly in the second act, which is particularly novel. The company were all well cast and the production was in excellent taste. Altogether it was a decided hit. The author witnessed the performance on Monday night and an enthusiastic audience forced him to make a speech. The play is one of the best things the Lando company has done here and is a credit both to the author and producer.

TOLER STOCK CLOSES

PORTLAND, ME. (Special).—On July 21, the Sidney Toler Stock company closed a fifteen-week engagement at the Jefferson Theater. This came as a surprise to the Portland theatergoers who had much enjoyed this well balanced company headed by Sidney Toler and Adelaide Kelm. That the houses were not larger seems to have been due to a great extent to the selection of plays which for the most part were those pieces released for stock some time ago. With the return of Adelaide Kelm it was expected that the management would take advantage of this actress's drawing power and put on plays to give her a good acting part. But these were few. With a lack of popular productions even an organization of such worth failed to draw the crowds. Mr. Toler is enjoying a much needed rest at his summer home at the Cape before taking up his work again. Miss Kelm and Allen Murnane have left for New York, while Belle D'Arcy is staying in Portland until joining "The 13th Chair" company.

B. F. Keith's, week of July 23, "Safety First" introducing the new leading woman Evelyn Varden in the role in which she appeared at Union Hill with such success. She was very pleasing in this part of Ann Hardy although she had little opportunity for real acting. Clara Mackin, who was such a favorite last year, joined the cast, appearing as Mrs. Carruthers. Well groomed as ever she was very charming. Jack Roseleigh, who never fails to make the most of a role, was excellent as John Hardy. Houston Richards was very funny as Walter Clayton, and Mark Kent gave a characterization up to his usual standard. For the week of July 30 this company appeared to advantage in "The Hawk." The production was noteworthy because of the particularly fine portrayal of Count George De Dazetta by Jack Roseleigh. He gave himself so entirely to the part that it was difficult to remember that the man on the stage was not the nobleman himself. Mr. Roseleigh, who came to Portland a year ago, has during his engagements convinced his audiences that he is an actor of great versatility with the power of portrayal afforded few leading men in stock. Evelyn Varden was given a chance to show her ability in an emotional role. She put into her characterization of Marina a clear understanding of the requirements of the part and with her blonde type of beauty was satisfactory in support of Mr. Roseleigh. Of the other parts, which were small, Mark Kent's work as Drakon was especially good. Current week: "Hit-the-Trail Holiday." New Portland: Vaudeville featuring Small Town Opera and Great Snuff-Bah and company. Strand, Empire and Elm are pleasing with well cooled houses and high-class motion pictures. Riverton Park: "A Manless Island." Greeley's: "Boy from the Golden West." and "On the Road."

PALMER STRAW.

SHOULD STOCK BE CRITICISED?

Yes, Says Manager Griffith of the Poli String, but Not Upon Standard of Regular Productions

Should stock actors be criticised from the same point of view as actors in what is called the legitimate? The question was put to Wallace Griffith, manager of Poli's Theater in Waterbury, Conn., who has had enough experience in stock to make him an authority. In answer to the query Manager Griffith says:

"It is often maintained in all seriousness that stock productions should not be criticised—that is, that they should receive no criticisms except in the way of praise. Many stock patrons who go to the theater week after week have their favorites and dislike intensely any unfavorable criticism of their work."

"They argue that stock productions are in a sense local enterprises, and hence should be encouraged, and they cite the difficulties of the stock actor, the short week of preparation, etc., as a proof of the fact that his faults should be overlooked. All of which seems to me as a lowering of the stock company, placing it in the amateur class, where it does not, or should not, belong. Amateurs are not subjects for criticism. But stock actors are professionals."

"No one with any experience as a theatergoer would think of holding them up to the same standard as the actors in the regular productions, who have had weeks of rehearsals; one does not expect finished portrayals. But, on the other hand, one does expect them to have considerable facility in assuming the essentials of various characters at short notice, and enough technical expertise to present each week such characters smoothly and pleasingly. Such standards do not seem too high."

leading roles of thirteen different plays, and that "The Dummy," which required a child character for its leading role, was produced last week. Mr. Robbins decided he needed a rest. Except for looking after the directing, staging, scenic effects and properties, he had absolutely nothing to do last week. This week, however, Mr. Robbins will resume his normal sixteen-hour day activities by returning to the stage of the Royal Alexandra Theater in the leading role of Augustus Thomas' "The Rio Grande."

FLASHES FROM STOCK STAGES

Stock Star Chased by Bandits

Ollo Oliver, leading man of the Oliver Players, Lincoln, Neb., was one of an auto party that was chased by bandits on one of the out of town roads to Lincoln, a few days since. Oliver was at the wheel, and put on all his speed. As his car reached the city limits, the bandits in the car following fired two shots and then took the back track.

Williams Co. in Quincy, Ill.

The Ed. Williams Stock Co. is playing the Orpheum theater at Quincy, Ill.; business continues good; they will play Quincy until late in the Fall. This week, "The Mill on the Floss," Tiny Leone in the leading role.

Dubinsky Brothers in Kansas City

The Dubinsky Brothers who have been very successful with stock organizations in the Middle-West have secured the Grand Opera House at Kansas City and will offer a company of high-grade people in recent successes, opening about Sept. 16. Irene Daniel has already been secured as leading woman, while Henry Crosby will direct. They will also continue the Tootle at St. Joseph, Mo., as a stock house, opening Sept. 2. Ed Dubinsky will repeat as leading man beside managing the company and theater. He was in New York last week.

Lieb-Harris in Chicago

In Chicago, at the Wilson Avenue Theater, the Lieb-Harris Players turned their attention, week ending Aug. 4, to "Never Say Die." In this company are Mitchell Harris, Chester Beach, Louis Bartels, Allan Ramsay, Arthur Holman, Walter Dickinson, Robert T. Donaldson, Evelyn Wallis, Ruth Towle and Marguerite Hertz.

Maurice Stanford has engaged Marie Warren and Earle T. Western for the Knickerbocker Theater Players, Philadelphia.

Harry K. Hamilton, a well known stock actor, is now at Fort McPherson, a member of Company I, Seventh Provisional Training Camp.

Edward H. Robbins, of the Robbins Players of Toronto, enjoyed a vacation last week. Owing to the fact that during the past thirteen weeks he has appeared in the

START AND FINISH IN DETROIT

DETROIT (Special).—Lyceum: The Boyer-Chatterton company commenced an indefinite engagement Sunday, July 29, opening with "Mile-a-Minute Kendall." Arthur Chatterton played the title role and Miss Nancy Boyer the little country girl with whom Mile-a-Minute Kendall falls in love. The stars were ably supported by Henry Testa, Jane Tarr, Lucy Seveque, and Willard Robertson. "Tess of the Storm Country," week Aug. 5.

July 28 marked the closing of the eighth annual Bonstelle engagement at the Garrick. The company closed with an excellent performance of "Divorcement," followed by a one-act playlet, "The Tenth Point," by Helen B. Mitchell, a Detroit woman. Miss Bonstelle has been ably supported during her present engagement by Corliss Giles, the leading man; William Pringle, Franklin Pangborn, J. Harry Irvine, Cora Witherspoon, Flora Rensfield, Marie Curtis and Miss F. W. Wilkes, the director.

The Garrick opens the regular season on Labor Day with "The Bird of Paradise." Temple: The headliner, week July 30, was Gus Edwards' Bantock Revue, which made a decided impression upon the first-night audience. Others on the bill were Spencer Charters and company, Charles Kenna, and Brent Hayes.

There was little activity among the picture houses week July 30. The most notable picture being "The Slacker," featuring Emily Stevens, which was shown at the Washington.

Week Aug. 6 the Detroit Opera House had Ty Cobb, the baseball star, in "Somewhere in Georgia."

C. NINA FRITH.

BUTTE

BUTTE, MONTANA (Special).—Construction work, which in the aggregate will total an expenditure of \$100,000, was started this morning at Sutton's Broadway Theater. The Pantages Vaudeville, which, for the past three years has occupied the Broadway, will be staged, during the re-modeling, at the Ansonia. Three months will be allowed the contractors to finish, what the new owners have planned to make the house, the finest legitimate and vaudeville houses west of Chicago. Steel girders will replace the unsightly pillars supporting the superstructure, that in the past obstructed the view from many seats. Ramps, or inclines, from the main floor will replace the stairways. New seats will be installed, rest rooms, and every known successful improvement in vogue in modern successes. In the largest Eastern cities, are included in the contractors' specifications. When ready for occupancy, bookings of high class attractions will be shown, under the auspices of the new Northwest Company, of which Phil Levy of Butte is the president.

The Empress is also undergoing extensive alterations and while in the contractor's hands, the vaudeville circuit will stage their bookings at the Peoples Theater.

Even during the stress of the labor troubles, here during the past two months, the attendance at the Rialto continues at capacity. The perfect cooling system at this house, appeals very strongly to the masses, when the thermometer hovers around the upper nineties, beside all this, the attractions continue to prove of excellent merit, although the admission still lingers at the 25c. price.

At the American there is no diminution in attendance, and a good line of pictures is consistently maintained.

CHAS. W. LANE.



FLORENCE NASH.

Snap photograph taken while Miss Nash was playing in "The Land of the Free," produced at Asbury Park, N. J., recently by William A. Brady.

STAGE WOMEN ADOPT VISITING SOLDIERS

Men on Their Way from Mexico to France Are Given a Gala Week in New York

The 55 soldiers who were in New York recently on their way from Mexico to France were adopted by the Stage Women's War Relief, and given a gala week end. Thursday night, through the courtesy of William Harris, the boys saw "The 13th Chair" at the Forty-eighth Street Theater. Friday they went to the Winter Garden, with Messrs Shubert as hosts. Saturday the Criterion opened its doors to them for "The Warrior," and Sunday Mr. Rogers of the Riverside Theater invited them. On Monday the festivities wound up with a grand picnic on the beach at Haven's Hall with the younger members of the association as hostesses, chaperoned by Mrs. Edith Benrimo, and later Luna gave them welcome to the concessions through the courtesy of the management of Luna Park.

Added to this, when the association learned that the men were comfortless, they supplied them, 55 in all. That there were none made did not disturb the serenity of the workrooms in the least. Women of the stage are used to hurry calls. They obtained the materials, and while the boys were enjoying themselves the machines were so busily going that not one of the number was lacking when it came time to turn the bags over.

The entertainment really ended as the

transport sailed, for the girls who had gone to Coney went down to see the boys off, and all the men who had not been fortunate enough to be adopted were green with envy.

Jessie Bonstelle reports to the Stage Women's War Relief that the recent benefit which she gave in Detroit assisted by the members of her stock company there was so successful that it netted over \$1,600. Everything was donated, from the candy and flowers sold in the aisles, to the advertising cards in the program. The various amateur clubs of Detroit were most royal in their assistance. The Players, a woman's club. The Theater Arts, the Arts and Crafts and many others of the local organization contributed to a program which ran for 19 numbers.

Peggy Worth, who has just opened in vaudeville in St. Paul, is donating the profits of her song "I May Be Gone for a Long, Long Time," published by the Broadway Music Company to the Stage Women's War Relief fund. The song, which she sings in her act, is sold by a boy in uniform in the lobbies of the theater, and she herself is selling it for one day a week, on the most prominent corner in town, in order to make the check which she forwards each week, a generous one.

PLEA FOR ACTRESSES

To the Editor of THE MIRROR:

Sir: When a scenario writer wishes to depict an immoral, wicked woman in his or her story, invariably she is "an actress."

It is observed when a young boy goes wrong it is for "an actress." When a pure, married man is lured from his fire-side, it is "an actress" that awaits him at the stage door. The creature that smokes cigarettes and drinks cocktails, the thing that is lax, unprincipled and heartless is always "an actress." One would think that only members of the theatrical profession were women of this kind.

Author, why repeatedly degrade the profession in the eyes of the spectator? Why dip your pen in slime and trace a brand of shame upon the women of the stage? Is not the theatrical profession as honorable and serious as your own? Have you never known a good woman of the stage and have you not met a bad woman in the other world?

I do not mean to take the stand that all women of the stage are entirely good—but neither are all women in other walks of life. In my estimation, the women of the stage—the honorable, good women deserve more credit for their womanhood, for the reason that they are constantly exposed to temptation that other women meet only when they seek it.

Author, you can find a new type of "bad" woman in many of the cabarets in any city at about four o'clock in the afternoon any day. Sometimes she is a married woman looking for "diversion." Sometimes she is merely the daughter of the rich who "tires of society." Again she is just the ordinary person who tells not neither does she spin, but—she thrives. To these women you can trace many domestic and business tragedies.

Also, author, if you will visit these places looking for types, you will be surprised to note the absence of the "actress." And if you will take a peep into the dressing room of the theater or studio you will find the "actress" mending stockings or, perhaps writing a letter to mother. And just now you will find that many women of the stage are giving every spare moment, doing their "bit" for the soldiers, working as sincerely as other women.

In screen land, you'll find loving, contented married folks—living in little bungalows just like other honest people. There are patches of garden, and flowers—dogs, cats, and—children. Home-loving and clean morally are these people. Their lives are examples that others might copy with safety. And where will you find more charity and big-heartedness than in the theatrical profession?

So, shame on the author who can find none other than "an actress" to do the villainous woman. Shame on the author who deifies the women of his own profession. Shame on the author who puts a stigma upon an honorable calling! Is it any wonder that the public condemn the women of the stage when that public is constantly fed upon lies that flow from the pen of the author whose creations are depicted upon the screen as "an actress" so often that shame burns the cheek of those that know better.

Author, let the actress alone. God created her, too. She is the same good wife or daughter, the same holy mother, as your wife, your daughter, sister or mother. She is just a woman. Stop throwing mud at her.

Sincerely,
MAUD MOORE CLEMENT.

USING NAME OF HACKETT

DETROIT, MICH., July 26, 1917.

To the Editor of THE DRAMATIC MIRROR:

Sir: It has come to my attention that an actor by the name of Norman Hackett is appearing in pictures with Carlyle Blackwell and other screen stars. So many inquiries have poured in on me about it that I feel compelled to make a statement denying that it is myself.

Whether by a coincidence the gentleman

in question was born to the name I cannot say. If so, of course, I haven't a word to say, but if he has assumed it, it is an injustice to me, as an actor's name is his trademark—his commercial value as it were. I have worked hard for years, at the head of my own company to establish a reputation throughout the country, and to have another man acting in pictures in secondary character parts as Norman Hackett is, of course, damaging, particularly as I have never appeared on the screen but am now tentatively under contract to a big New York Film company to be presented as a stellar feature in the O. Henry play, "A Double Deceiver," which I played for two seasons with great success.

So far as I know the Hackett I refer to has never been associated with the spoken drama while my connection with the classic drama, "Classmates," "Beau Brummel," "Satan Sanderson," "The Typhoon," "A Double Deceiver," etc., is sufficiently well known, I believe to identify me. If you will kindly make the matter clear to public and managers through your esteemed paper I shall be further indebted to you.

Very truly yours,
NORMAN HACKETT.

SHOULD PLAYS BE SHORTER?

The Answer Is Yes, When One Thinks of What They Used to Be

Apocryphal of the suggestion that theatrical performances should be curtailed, it is interesting to recall that as lately as the middle of the nineteenth century programs were often of gargantuan length. The old actor, Henry Howe, in his recollections of the Haymarket in the eighteen-forties, says that "the performances began at seven o'clock and lasted till twelve o'clock." On occasions I have been acting till one in the morning, and frequently in July I have seen the day breaking before I could get to my lodgings. We have often played two five-act comedies on one night. "The School for Scandal" and "Wild Oats" or "The Clandestine Marriage" and "The School of Reform." The rehearsals were always called early, frequently at ten o'clock—never later than eleven—but seldom prolonged over two o'clock. The system of rehearsals was entirely different than to now. The stage-manager never drilled individuals as to the positive action of a part. He would explain the purport of a character or scene, and then you were left. As my first stage-manager, Mr. James Wallack, expressed it, "You must paint your own picture."

Even the one-man shows in the good old days were expected to amuse an audience for several hours. Charles Mathews, the elder, used to entertain his audience for four hours at a stretch, with only brief intervals for rest. It was no wonder that he suffered much from cracks in his tongue, when "every word he spoke was like a drop of aqua fortis upon these cracks." At other times, while talking and singing through those long hours, he used to say that he felt as if a piece of red-hot iron was fastened to his tongue. Actors earned their meagre salaries by hard labor in those days, and they were the more indignant when the Income Tax Commissioners came down upon their humble earnings.

Charles Mathews determined to read the authorities a lesson. He drew up a tedious and interminable list of all his professional expenses, and the necessities of an actor's stock-in-trade. This inventory included wigs of every color and description—brush, tie, bob, bishop's, lawyer's, parson's wigs, etc. There was a long list of stockings of different colors and materials, and all the various "clockings" were scrupulously described—such as white stockings with red clocks, red stockings with white clocks, yellow stockings with green clocks, etc. There were shoes and boots of every sort and character, including old men's, young men's, gaiters, dancing, hob-nailed, and square-toed shoes. Buckles for shoes, hose and belt took up more pages; and then came a long list of miscellaneous articles, such as

feathers, caps, cravats, ruffles, frills, neck-chiefs, pens, books, ink, paper, rouge, cold cream, and all the contents of an actor's make-up box. Mathews heard after ward that an installment of this bulky document was read aloud to the Commissioners, who, for the first few minutes, listened to it with gravity and attention. When it appeared, however, that the reading was likely to last till the crack of doom, gravity gave way to shouts of laughter, and as long as he remained on the York circuit Mathews was never called upon to pay any income-tax.—London Stage.

ACROSS FROM AUSTRALIA

"Black Out."—The noise of peanuts that accompanies the turns at the National, makes one feel as if he is sitting in an American circus. The worst of it is, too, that the crackle of shells, is often more musical than the cackle of vocal cords on the National stage, says the Australian Green Room.

There is nothing very pretentious about "A Little Bit of Fluff." It is a little bit of fluff—no more, no less. To ask six shillings for it shows that J. C. Williamson, Ltd., rarely give bargains away at the Melbourne Royal, where the comedy was first staged as the Green Room has it. As a three bob show we doubt whether "A Little Bit of Fluff" would attract attention. It is piquant without being clever. It is fluffy without being frilly. Then the acting is only bright in spots. The "curtains" are weak, and the action drags.

Neil Gwynne—we mean Nellie Stewart—concluded one of the most successful seasons of her career at the Tivoli on June 12. Never was such cheering, such applause, and with such heart to heart enthusiasm demonstrated in the Tivoli before. Nellie Stewart must always look back with joy to her vaudeville venture. She performed the third and fourth acts of "Sweet Nell of Old Drury," and all through her melodious voice—like a running stream of sweet harmony—charmed the ear.

J. and N. Tait's production of "The White Chrysanthemum" at Melbourne King's, is an elaborate affair, a little slow of movement now and again, but tuneful enough for most people. It's scenic effects out rival "Very Good Eddie," and its magnificence compels attention. The men of the cast get a better show than the women, diminutive Fayette Perry and Lillian Tucker being more in the background than the piece in which they made their Australian debut.

Following the triumphant season of Nellie Stewart, Ada Reeve's presence was almost too good for the Tivoli audience. The very walls, which had thundered themselves to a shiver for Nellie Stewart July 12 almost burst with the applause given Ada Reeve on the 13th. There is only one Nellie Stewart—and there is only one Ada Reeve. Never has a vaudeville theater been so honored as to house these stars during the same week.

Cyril Maude told Melbourne audiences a story after the final curtain the other evening that should sink home. When he was playing "Grumpy" in New York an old lady gazed at a portrait of the actor in character (an octogenarian), and remarked, "Why do these English actors wait till they are so old before they come over here!"

"The House That Jack Built" was followed at Her Majesty's (Sydney) by the two-act musical farce, "Canary Cottage." Nothing more exhilarating in humor and color has ever been presented by J. C. Williamson, Ltd.

The five Manchurians, the remarkable Chinese acrobats of "The Bunyip" pantomime, recently finished their contract with the Fullers. Four of them return to China to rejoin the homes they have not seen for eight years. The fifth remains to play as a single performer in vaudeville. During the past month he showed for a week at the Majestic (Newtown, Sydney).

Marie Tempest opened in Sydney in "The Marriage of Kitts." This was followed on June 16 by "Penelope," with "Good Gracious, Annabelle!" listed for June 30. The fourth play in which she will be seen is "Mary Goes First."

The "Very Good Eddie" company is now making for New Zealand. The Tait's third company, "Peg o' My Heart," are in Melbourne. Saturday afternoon, June 30, saw at the Palace the first performance of "Look Who's Here!" by the Sidney James-Jack Waller company.

GIFT OF \$1,000

A. Paul Keith and E. P. Albee, heads of the United Booking Offices and of the Keith Vaudeville Circuit, have given the Lights, a club of theatrical folk with a clubhouse at Freeport, L. I., a check for \$1,000 for their benefit fund. The Lights are a merry crowd of artists, who have converted an old lighthouse into a club. Many of the members live in and around Freeport. Just now the leading members of the Lights are touring Long Island giving an elaborate entertainment for the benefit of the club. It is comparable in its way to the Lamb's Gambol and the Friars' Frolic. The last performance of the tour will be given at the Astor Theater on Sunday night.

NEW YORK THEATERS

Playhouse 48th St. East of B'way.
Phone 3628 Bryant.
Evenings, 8.30.
Matinees, Wednesday and Saturday, 2.30.
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PASSING SHOW OF 1917

BIJOU Theatre, 45th St., W. of B'way.
Phone Bryant 430. Evs. 8.30.
Mats., Wed. and Sat., 2.30.

A. H. WOODS Presents

Mary's Ankle

A Farical Display in 3 Views

LYRIC Theatre, 42d St., W. of B'way.
Phone 5216 Bryant. Evs. 8.15.
Mats., Wed. and Sat., 2.15.

Wilton Lackaye

In Abraham Schomer's Comedy Drama.

THE INNER MAN

Booth Theatre, 45th St., W. of B'way.
Phone Bryant 6100. Evs. 8.30.
Mats., Wed. and Sat., 2.30.

Edward Peppie's NEW COMEDY

"Friend Martha"

Direction of Edgar MacGregor.

Amsterdam West 43d St. Eves at 8.15; Mats., Wed. and Sat. at 2.15.

ZIEGFELD FOLLIES

After the Performance Visit

NEW ZIEGFELD MIDNIGHT FROLIC Starts 11:30

GAIETY Evenings at 8.30; Matinees, Wednesday and Saturday at 2.30.

WINCHELL SMITH and JOHN L. GOLDEN

present the season's success

TURN TO THE RIGHT

NO CHORUS MEN

The new musical piece in which Fred Stone is to appear will not include a single chorus man. Instead, there will be room made for eighty chorus girls. Long ago Charles Dillingham, who is producing the piece, notified Anne Caldwell, R. H. Burnside and Ivan Caryll, the authors and composer, to build a structure that did not require the services of men. He took this action on account of war conditions, hoping thereby to discourage slackers.

STEIN'S MAKE-UP
NEW YORK

RITER TO BE ACTIVE

Manager to Bring Mary Anderson Here—
10 Per Cent Profits to Camp Fund

Joseph Riter has established new offices, for the transaction of business connected with his theatrical interests, in the Postal Life Building, at No. 511 Fifth Avenue. The executive staff that he has engaged consists of A. E. Morgan, Johnston Briscoe, George Foster Platt and Randolph Hartley. Mr. Riter contemplates wide activity in the theater, chiefly in the dramatic field, and has completed arrangements for several productions during the coming theatrical season. First among them will be "Romance and Arabella," a new comedy by William Hurlbut, lately played for a fortnight out of town, which will be presented in New York next month, with Laura Hope Crews in the chief role. Henrietta Crossman will come under Mr. Riter's managerial direction this season and early in October will begin a long tour, embracing the Pacific Coast, in "Erastus Brown." From Henry Blossom and Zoel Parenteau, Mr. Riter has purchased a new musical play, as yet unnamed, which he will produce in New York in the late autumn.

An interesting and important plan of Mr. Riter's, not yet settled in detail, is to bring Mary Anderson to America, for a tour of the principal cities, and to devote the entire net profits of the tour to established war relief funds. Negotiations toward this end were undertaken a month ago and the matter is being considered by the actress, who is now appearing in London for the benefit of English relief funds. Mr. Riter has decided to donate to the Fund for Soldiers' Training Camp Activities ten per cent of the profits accruing from each and all of his theatrical enterprises, during the period of the war.

ACQUIRES SHAW PLAY

William Faversham to Produce "The Devil's Disciple"

The theatrical alliance between William Faversham and George Bernard Shaw seems to be more firmly cemented with each season. The actor-manager now announces that in addition to "Misalliance" and "Man and Superman," Mr. Faversham has obtained from the playwright the American rights to "The Devil's Disciple." He received a cable from Shaw stating, "Granville Barker says I cannot do better than stick to you."

The actor-manager expects a new play from Shaw for production next spring. "Misalliance" will be produced by him at the beginning of October. Maclara Arbuckle will appear as Tarleton and Katharine Keelred will return to the stage as Lisa. Last season Mr. Faversham presented Shaw's "Getting Married."

NEW CRITIC ON "TIMES"

Corbin to Take Woolcott's Place Until
Latter's Return from War Service

Beginning Sept. 1 the chair of dramatic reviewer of the New York Times will be occupied by John Corbin, who returns to the field of dramatic criticism after a long absence. Mr. Corbin was formerly dramatic critic of the Sun. He will write for the Times until such time as Alexander Woolcott, now engaged in military service, returns from France. Brock Pemberton, the acting dramatic editor of the Times, is leaving the staff of that newspaper to assume a position in the office of Arthur Hopkins.

MARIE DORO TO RETURN

Arthur Hopkins to Present Actress in
Fantastic Drama in October

Marie Doro will return to the stage after an absence of several years in the films. Her re-entry will be made in a play tentatively named "Barbara," to be produced by Arthur Hopkins in October. "Barbara" is from the pen of Florence Lincoln, a graduate of Prof. George P. Baker's dramatic course in Harvard and Radcliffe. It is said to be a fantastic drama in three acts.

PUNCH AND JUDY SEASON

The fourth season of the Punch and Judy Theater, under the management of Charles Hopkins, will open in October with a new play, by Owen Davis, as yet unnamed.

TO PLAY IN "LUCKY O'SHEA"

Maurice Lynch, Walter Doyle and Billie Lynch, who are to appear with Allen Doone in "Lucky O'Shea" at the Thirty-ninth Street, arrived in New York Aug. 5, from Australia, by way of San Francisco. Rehearsals will begin to-day. Edna Keelley has the leading feminine role.

"CHIN-CHIN" TO TOUR AGAIN

Rehearsals have begun for the third season of "Chin-Chin." The popular musical comedy will be sent on tour, with Doyle and Dixon in the leading parts.

TO GIVE "AN OLD MASTER"

The Lieblers have begun rehearsals of "An Old Master," by Theodore A. Liebler, Jr., and Adeline Lettsbach. It was produced on tour last spring as "The Man Who Lost," with Brandon Tynan in the leading role.

NEW SMITH AND GOLDEN PLANS

Producers of "Turn to the Right!" Will Present Nine Plays—
"Poor Butterflies" the First Offering

Winchell Smith and John L. Golden, who made their entrance into theatrical production a year ago with "Turn to the Right!" have important plans for the new season. They will present nine new plays, the first of which is "Poor Butterflies," a comedy, by Salisbury Field. The cast includes Fred Niblo, Ernest Lawford, Myrtle Tanshill, Florence Shirley, Edward Gillespie, Percy Standing, Janet Slater, Roland Rushton and T. Tomamoto. The comedy will be presented at Long Branch and Asbury Park the week beginning Aug. 20. Another comedy by Salisbury Field, entitled "A Wonderful Gift," has been accepted for later production. As soon as "Poor Butterflies" is produced, rehearsals will be begun for "You'd Never Believe It," a new play by Winchell Smith and Frank Bacon.

Chester V. De Vonde has contributed to the Smith-Golden activities "The Towpath,"

a play that calls for elaborate stage settings, and "The Scourge," by George Broadhurst and Octavus Roy Cohen, is to be presented.

Austen Strong has contributed a new play with the title of "Three Wise Men." Langdon Mitchell, author of "The New York Idea," has finished for the firm a new play to be called "The Picnic." "Toby's Bow," by John Taintor Foote, is scheduled for production later in the season. One of the most important offerings of the firm will be "Early to Bed," a comedy by Frank Craven.

In addition to these new productions, Smith and Golden will direct the tours of their two "Turn to the Right!" companies now playing in New York and Chicago, while the Australian company of the Smith-Hassard comedy will continue its engagement.

JERE J. COHAN, STAGE VETERAN, DIES

Father of George M. Cohan Passes Away at Home in Monroe—
Last Appearance in "Frolic"

Jeremiah John Cohan, actor, father of George M. Cohan, died Aug. 1 of arteriosclerosis, at his home in Monroe, N. Y. Having spent practically the whole summer with his father, George M. was at his bedside when death came. So was his wife, Mrs. Helen F. Cohan. Dr. Oscar M. Leiser of New York had been summoned to Monroe the day before. A few relatives and professional friends also were present.

The funeral was held from the Church of the Blessed Sacrament at Broadway and Seventy-first street on the morning of Aug. 3. The honorary pallbearers were F. F. Proctor, Dr. Oscar Leiser, Dennis F. O'Brien, Sam H. Harris, Walter J. Moore, Charles J. Gebest, E. W. Dunn, Francis X. Hope, Bert Feibleman and Thomas A. O'Brien.

High requiem mass was celebrated at the church, at which Mr. Cohan was a regular attendant when he occupied his Manhattan home at No. 47 Riverside Drive. Mr. Cohan was president of the Catholic Actors Guild.

Mr. Cohan made his last public appearance on the stage at the Friars' Frolic two years ago, when he toured the country with that organization. His last regular season was in his son's "Yankee Prince" company on a tour to the Pacific Coast about

nine years back. The Cohans descended from a West of Ireland harper of the name of O'Coimhan. It is said, and the grandfather, O'Coimhan, emigrated to America and settled in Rhode Island, where Jere Cohan later married Helen F. Costigan.

Their son George was born at Providence, July 4, 1878, and first acted with his parents as the child in "Daniel Boone," at Haverstraw. The boy wrote the family's vaudeville sketches, and after he had dramatized his father and himself in "The Governor's Son," a manager had him expand it to a three-act piece, and the four Cohans soon advanced from the dollar houses to a place among the headliners on Broadway.

The parents still acted after the marriage of Josephine ended the four Cohans' partnership, but they were content to let their son represent them under the style of "George M. Cohan and his company." Jere John Cohan in his early days was among the most popular figures on the variety circuit, when an admirer said of him: "His cheery face and voice and his light feet and inextinguishable good humor made him a favorite everywhere." In the transition to regular theater plays the family later appeared in "Running for Office," "Little Johnny Jones," "Forty-five Minutes from Broadway," and "George Washington, Jr."

DIED

RAPHAEL KIRCHNER, the artist who was brought to this city two years ago by Charles Dillingham and Florens Ziegfeld to design their theater decorations and curtains and paint portraits of their stars, died Aug. 2 at the French Hospital, New York, following a sudden attack of appendicitis. He was born forty-one years ago in Vienna, and was educated in that city, London and Paris, where he lived for twenty-one years before coming to America. His father was an English artist of some repute. Mr. Kirchner designed and painted the two large ceiling panels at the Century Theater, where he had his studio, and designed the much-talked-of curtains for last year's productions. He also designed the sets for the "Follies," and painted the portraits of Marion Davis, Frances White, Lillian Tashman, Olive Thomas and a half dozen others, which hang in the lobby of the New Amsterdam Theater.

MRS. MARGARET HARRIS, a character actress who was known professionally as Mme. Rita Beauregard, died July 31 in Bellevue Hospital. Mrs. Harris was born in Boston fifty-six years ago and began her stage career as a girl. She played in support of Robert Mantell and Roland Reed, and had many stock engagements, including parts with the Dearborn Stock Company, of Chicago, and the American Stock Company. For the last several years Mrs. Harris had played in vaudeville with her husband, Mr. George Harris, in a rural sketch called "The Country Judge."

DELLON N. DEWEY, for many years manager of the Bostonians and a friend of most of the great actors and singers of the last third of a century, died last week in the home of his sister in Rochester, N. Y. He was sixty-seven years old.

MRS. ELLEN FOGARTY, mother of Frank Fogarty, the Dublin Minstrel, died Friday morning, July 27, at her home, 424 St. Marks Avenue, Brooklyn, N. Y., of old age. She was a native of County Kerry, Ireland. Funeral services were held at St. Teresa's Roman Catholic Church, Classon Avenue and Sterling Place, Brooklyn, on Monday morning, July 23. Interment was in Holy Cross Cemetery.

GEORGE W. MURRAY, recently business-manager for Sarah Bernhardt, committed suicide at his home in Port Washington, L. I., Aug. 2. Depression over business reverses is understood to have been the cause for the act. When Mme. Bernhardt came to the United States a year ago, Mr. Murray became assistant to William F. Connor, her American manager, and was said to have backed her heavily. When her illness caused the plans for a tour to fall through Mr. Murray suffered a nervous breakdown. He was fifty years of age.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under the heading "Dates Ahead." When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

C. A. LIGHTNER, Detroit, Mich.—We did not publish the articles mentioned in your letter.

H. B. PAYNE, Montreal, Canada.—Last season Marjorie Davis toured in "The End of a Perfect Day." We have not heard of her plans for the coming season.

EVELYN SHERRER, New York City.—Helen MacKellar made her debut in a home talent production in Spokane, Wash., several years ago. She has appeared in the plays, "Woman on Her Own," "Seven Chances," and "Major Pendennis."

ETHEL LINGGARD, New York City.—Miss Houston gained her first stage experience in "The Sins of the Fathers," followed by two seasons in "Within the Law." Next came a season in stock in Dallas, Tex., subsequently appearing with Margaret Anglin in "Lady Windermere's Fan," "Mrs. Dane's Defense," and "Green Stockings." Jessie Bonstelle next engaged her for her stock companies in Buffalo and Detroit. An engagement in "Life" followed. She was last in "Major Pendennis" with John Drew. (2) We published a photograph of Miss Houston in the Nov. 4, 1916, issue.

ACTORS' EQUITY ASS'N

Members of the A. E. A. Are Most Earnestly
Urged to Send in Reliable Addresses to
the Office of the Association.



The last meeting of the Council was held in the Association rooms, 608 Longacre Building, July 31, 1917. The following members were present: Howard Kyle, presiding; Messrs. Cope, De Angelis, Stevenson and Westley. New members elected: Walter S. Baldwin, Jr., Vera McCord, Edward Baase, Henry Joseph Quealey, Helen Byron, G. Hooper Trask, Alice Carroll, Gertrude Wagner, Taylor Graves, Jean Warwick, Alice Hills.

In a play which ran in New York throughout last season, one of the characters had the line: "No man can foresee his battleground." So it is with organizations. A perivish member replied some time ago to one of our notices about the payment of dues: "What does the Association need of money when it has funds to invest in Liberty Bonds?" Doubtless the member, who is really staunch and true, regrets his perverse query now. In his lucid intervals no man understands better the meaning of preparedness.

We were interested to note that during the conferences of the joint committee regarding the uniform contract, some of the managers asked if it would not be advisable to make the payment of dues to the Actors Fund of America an obligation on the part of every actor signing the contract. This suggestion has been discussed off and on for many years. It is still undecided, but there is a soundness about it that almost forces the prediction that sooner or later it will prevail affirmatively.

A letter from the President of the U. M. P. A. assures us that he will call a meeting of his Association as soon as he can get the members together for the ratification of the standard contract.

A prominent manager telephoned the office recently, reporting that one of our members with whom he had signed an Equity contract had rehearsed almost two weeks, after which he handed in his part, stating that he did not wish to appear in it, the role being unsatisfactory. We, at once, communicated with the actor, one of our most esteemed members, pointing out that he should have made his decision during the first week of rehearsals, according to the terms of our contract, and urging that he should resume rehearsals and give his notice on the opening night of the play, which the management were willing to have him do. Our communication, we are glad to say, brought the actor from his country home immediately for an interview with the manager in question and a mutually agreeable adjustment of the difficulty.

REHEARSE "ODDS AND ENDS"

Norworth and Shannon's "Odds and Ends of 1917," with Norma Phillips and others, has begun rehearsals at the Thirty-ninth Street Theater. The revue is to open the Norworth Theater, now building on West Forty-eighth Street.

Edgar MacGregor, who produced "Friend Martha" at the Booth Theater on Aug. 7, has acquired the rights to two plays by Charlton Andrews entitled "The Adorable Pest" and "My Hero."

"LEAVE IT TO JANE" MINUS COMEDY

Musical Production Made Over from Ade's "College Widow"
Given a Chance at Atlantic City—Has One Laughless Act

ATLANTIC CITY (Special Correspondence).—After a period of plays, "Leave It to Jane," a musical comedy by Jerome Kern, Guy Bolton, and P. G. Wodehouse, and produced by Messrs. William Elliott, F. Ray Comstock and Morris Gest, had its premiere at the Apollo Theater, on Monday night, July 31—one of the hottest nights Atlantic City has ever experienced—and scored with the metropolitan audience, which in spite of the heat packed the Boardwalk theater. "Leave It to Jane" is an adaptation of George Ade's "College Widow," and follows the story closely. In fact too closely for a musical comedy. The first act was rather slow; but after the second act had gotten under way the musical pieces ran smoothly and with dispatch. Jerome Kern has written nineteen musical hits for the piece—songs which will be whistled along Broadway for some months to come. The comedy, as it was produced on Monday night needs comedy badly, as there is hardly a laugh in the entire first act, in spite of the many laughs which George Ade had written in the original play version.

In the cast were Edith Hallor, Oscar Shaw, Robert Pitkin, Frederick Graham, Algernon Grief, William Crimmins, Dan Collier, Rudolph Cutten, George O'Ramey, Anna Orr, Rae Deane, Marion Clifford, Lois Whitney, Betty Betta, Rita Faust, Olin Howland and Thomas Reynolds, with a chorus of young girls.

Current week A. H. Woods presents the latest version of Montague Glass's most humorous and lovable characters, Potash and Perlmutter, entitled "Business Before Pleasure."

His "Little Widows," by Rida Johnson Young and William Cary Duncan, with music by William Schroeder is playing an engagement at the Nixon. In the cast are, Tempest and Sunshine, Edith Day, Four Haley Sisters, Phil Ryley, Charles Prince, Carl Gordon, Sol. Solomon, Mark Smith, Robert Emmet Keane, Edingham Pinto, Mary Ambrose, Dan Day, Walter Coupe, and John Nichols. Next week "Experience" will begin a week's engagement.

At Keith's Garden Pier Theater, last week, Eddie Foy and the Seven Younger Foy's headed the vaudeville bill. Percy Bronson and Winnie Baldwin, Wilfred Clark and Co., Merin Sisters, Renee Floungney, Aveling and Lloyd and Burdella Patterson. Current week, Nora Bayes heads the bill.

Guido Ciccolini, the Italian tenor; Clarence Fuhrmann, pianist, and Mme. Helen Brown Head, soprano, were the concert features assisting the Martini Orchestra on the Steel Pier, Sunday night, July 29. The Russian Ballets Orchestra played a single concert at the Nixon Theater, the same night, under the patronage of Prof. Bahkmetef, the Russian Ambassador.

On the evening of his last appearance at the Steeplechase Pier Diavolo, the cycling sensation, fell a distance of sixty feet and sustained internal injuries. Diavolo was attempting a new stunt. It is his act to ride around the inside of a cup track, from which the bottom has been removed, and when the track has been raised to sixty feet above the Pier deck, with the cyclist racing around on the inside, the track is set on fire. On Saturday night Diavolo attempted to do his usual stunt with his eyes blindfolded. When the track was raised, Diavolo was seen to slow down. The force of gravity did the rest and Diavolo was precipitated to the Pier deck. He was picked up still conscious, and promised to appear again, but his injuries prevented. He will recover.

Mital Hajos, the singing comedienne of the Savage Producing Company was with Jane Grey and Harry Montague's party at the premiere of "Leave It to Jane."

George Arliss, who has become a Summer resident of the resort, has announced the completion of his newest romantic comedy—title as yet unselected—concerning the life of Alexander Hamilton.

Frank Tannehill, the play and musical comedy libretto doctor spent last week end on the resort.

Carl Jora, the tenor, gave a recital at the Traymore, Sunday night, Aug. 5. CLINE.

PASADENA

PASADENA, CAL. (Special).—Victorien Sardou's "A Scrap of Paper" was the second bill of the Savoy Players for their special Summer season which opened July 19. The play was excellently handled, the actors showing marked appreciation of the inimitable situations and lines and ability to present them. "Plain Molly" the following week, July 30.

For the benefit of the Los Angeles branch of the American Red Star Animal Relief, of which Mrs. Anita Baldwin is president, an unusually good entertainment was given Friday, July 27, on the grounds of the famous "Lucky" Baldwin estate near Pasadena, where a hillside and meadow had been formed into an outdoor theater for the occasion.

At this time the first presentation was given of a musical comedy in one act, "Tell It to Ella," book by Percy Hampton and music by Robert Kinsman. It was produced by a cast of clever amateurs with Marjorie Sinclair of the Savoy Players taking the leading role. Josephine Dillon acted as dramatic director, Edgar Temple drilled the choruses and Mr. Kinsman, the composer, conducted. The opera is exceedingly taking, with several very catchy and popular numbers, an ingenious theme, good chorus effects and plenty of comedy. A large audience thoroughly enjoyed the production. Other features of the same program were dances, very beautifully given, by Norma Gould, assisted by Bertha Wardell, Dorothy Lyndall and Anna Walters.

The regimental band of the Seventh Regiment, California National Guard, encamped nearby, furnished the music.

MARJORIE DRISCOLL.

MONTREAL

MONTREAL (Special).—Sousa's Band finished its engagement at Dominion Park to an audience of something like 20,000, July 29.

The Musical Johnsons, Montreal's old favorites, are a feature at Bohmer Park; Fern Bigelow and Fern do a good comedy acrobatic act; the Vivians in a shooting act; Signor Eealo's trained seals and James and Jessie Burns on the tightwire are other items. The Child Trio, trained by Professor Frank Norman, are the vaudeville feature at the Imperial.

Alice Joyce and Harry Morey in "The Question" are the feature at the Imperial. At the Regent, Robert Warwick is screened in "The Silent Master," a pictorialization of Oppenheim's novel, "The Court of St. Simon." Valaska Suratt in "The Slave" is at the Strand; Pearl White in "The Fatal Ring" series follows. At the Dominion, William Farnum in the "Price of Silence." At the Tivoli, Kitty Gordon in "Forget-me-not," and Charlie Chaplin in "Easy Street." Mary Fuller follows in "The Beautiful Imposter."

W. A. THOMAS.

SELMA

SELMA, ALA. (Special).—Academy of Music: Academy dark, week ending July 30. Moving pictures continue, however, at the Academy, and at the Walton, S. R. O.

B. J. SCHUSTER.

TORONTO

TORONTO, CAN. (Special).—Regent, July 30-Aug. 4: Clara Kimball Young as "Camille," which proves rather a severe disappointment to picture patrons. Miss Young is beautiful to look at but a very poor artist in the "Camille," which to present day folks is a silly, trashy thing at best. Mr. and Mrs. Sidney Drew in a very funny comedy and the Topical Weekly score; music, as usual, is beautiful.

Strand, July 30-Aug. 4: Anita Stewart in "The Message of the Mouse"; Wm. Russell in "A Masked Heart"; O. Henry story of the "Guilty Party" proved very interesting indeed and well repay a visit. Miss Stewart is hardly as good as in other of her exploits, and her hero looks more like a ribbon-clerk than an intelligent detective. Mr. Russell, too, is hardly fitted for society hero parts; his face is too coarse; his photographs more like a prize-fighter. Business excellent.

Hippodrome, July 30-Aug. 4: "Hunting the Hawk," with Wm. Courtenay, is as fine a drama as we have seen in many a day. The interest is well sustained and the acting immense all through. The vaudeville is fairly good, too. Large attendance.

Loew's, July 30-Aug. 4: Maurice Samuels and his players in "A Day at Ellis Island," is the headliner and well worth a visit. Marian Cooper in "The Silent Lie," and a Fatty Arbuckle film are also good. Attendance satisfactory.

The new Allen Theater is nearly completed and will open next month, and the Princess is rapidly nearing completion and will open early in September. Shea's and the Grand will open in a few weeks.

Sousa and his band are drawing large crowds to Hanlan's Point, and D'Urban and his splendid band are a great drawing card at Seabro Beach. Gfo. M. DANTE.

BERKELEY

BERKELEY, CAL. (Special).—Before a large and enthusiastic assemblage, the Players Club of San Francisco presented Raine Bennett's Bedouin drama, "The Tallman" in the Greek Theater of the University of California. The leading role was played by Beatrice Michelena, and she was well supported by an excellent cast from the club's Little Theater Players. Following the main production, the Players' Club presented "Matsuo," a Japanese tragedy in one act by Takedo Izumo. This same single act was produced this season in New York by the Washington Square Players under the title "Bushido."

Week end, July 28, the Summer school committee on entertainment presented Mendelssohn's opera, "Athalia." It was given in concert form, under the direction of Choragus Paul Steindorff.

Mrs. Vernon Smith an amateur actress of Berkeley is at present attending the Summer session of the University of California. It is rumored that Mrs. Smith is about to engage on the professional stage and she will no doubt make a great success, as she is one of the most talented of the local artists.

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By ETHEL CLIFTON

Direction JENIE JACOBS

HARRY WEBER

Presents


HERMINE SHONE

MACON, GA.

MACON, GA. (Special).—Grand: Ralph H. DeBruier will be the manager for this house this season. He is a man of pleasing personality, tactful and knows the business from every angle. He is already manager of the Capitol, Palace, Princess and Macon. In fact, all enterprises here are under his management.

Capitol: "Richard the Braven," July 30; "Forbidden Paths," 31; "Time Locks and

Diamonds," Aug. 1; "Toy of Fate," 1; "Rose of the Alley," "Capt. Jinks," "Hidden Treasure," 2; "What Money Can't Buy," 3; "A Strange Transgressor," 4. Princess: "A Departmental Case," "The Railroad Raiders," 30; "The Golden Idol," "Poor Peter Pious," 31; "Forget-Me-Not," Aug. 1; "The Further Adventures of the Stingers," "The Gray Ghost," 2; "The Rescue," 3; "The Square Deal Man," 4. Palace: "The Little American," 2-3-4. ANDREW OLIVER ORA.



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JERSEY CITY

JERSEY CITY (Special).—A fine hot weather bill was on at Keith's July 30-Aug. 1, to fine patronage. Alexander Lamb and Bob Morton had a neat athletic act. George W. Brown and Gertrude Taylor had a clever comedy skit. Saxton and Farrell's "Troubles of an Actor" was funny; The Seven American Minstrels had lots of harmony and comedy combined; Joe Towle had quaint talk and dallied with a piano in a competent way; Camilla and her trained cockatoos were wonderful; Bessie Love in "The Sawdust Ring" was the feature screen show. Appearing Aug. 2-4: Paisley Noon and Shirlock Sisters, Gallagher and Kearny, Stan Stanley, Leah Nora, and others.

The Majestic opens burlesque season Aug. 20 with the "Hello, America" Co.

WALTER C. SMITH.

STEIN'S
MAKE-UP
NEW YORK

ONLY HALF PORTION IN BOSTON

No Reference to Beans, but Plays, Meaning That All Houses Are Not Yet Open

BOSTON (Special).—There is little that is new in Boston theatricals. "Oh, Boy!" was announced at the Wilbur for Monday, Aug. 6, to open the Boston season, but it was postponed until Wednesday evening, when in spite of the 98 degrees in the shade that prevailed here, the pretty little theater was crowded by an audience that found much enjoyment in one of the most pleasing musical comedies that our city has seen of late. Instead of depending on the Viennese, as the Viennese are no more for the present, we have taken the best of their contributions and have combined it with possessions of our own, with virtues borrowed from the English. The result is a polite musical comedy like "Oh, Boy!" which must have pleased the audience, because with the thermometer as high as it soared on that evening an audience is genuinely amused if it applauds.

Savage's production of "His Little Widow" at the Shubert, Aug. 7. Then the season marks time for a fortnight and the

Colonial and the Park Square open. It is curious that our managers have seen fit to open the season so early. Meanwhile Old Prob has seen fit to send the temperature higher in Boston than it has been for six years.

"The Man Who Stayed at Home" continues to do a good business at the Copley. At a special matinee last week for the benefit of the British Imperial Relief Fund of New England the house was sold out at double prices.

A special memorial service for Harmon Craig, the elder son of Mr. and Mrs. John Craig, who was killed in France, was held at the Church of the Advent on Sunday, Dr. W. H. van Allen, one of our most eloquent clergymen, whose utterances about the war have brought him much well deserved praise, conducted the services. Many friends of the Craigs were present, including several well-known players.

DUDLEY CLAPP.

CLEVELAND

CLEVELAND, O. (Special).—The theatrical season in Cleveland is very quiet. Everything closed except photoplay houses, and Summer vaudeville at Keith's Hippodrome and the Miles Theater. The Colonial, which has had very successful seasons of stock for the past years, started the Summer season last May, and played some nine weeks, offering a fine list of attractions. They closed the middle of July. It was rumored that they were to open again in August, the company taking a few weeks' vacation. To date there has been no notice of opening again. The company, while not as popular as those of other seasons, seemed to play to good business. The following plays were presented: "The House of Glass," "It Pays to Advertise," "A Pair of Queens," "Fifty Fifty," "Romance," "The Heart of Wetons."

The Priscilla abandoned vaudeville for the Summer, and the showing of photoplays. The Star opened Aug. 4 with burlesque. Raymond Van Sickle, a former member of the Colonial Stock Company, plays the role originally taken by Creighton Hale, and later by Tom Powers, in "Oh, Boy!" which opened in Boston last week.

Meta Gund, a Cleveland girl, leaves the middle of August for New York City, to appear in a new musical comedy. Miss Gund is one of the promising young Clevelanders, having appeared in this city in stock, and a season with Jessie Bonstelle and the "Eternal Magdalene."

GEO. B. MCKITTERICK.

OMAHA

OMAHA, NEB. (Special).—Empress: Hockwald's Hawaiians head the bill for the first half of the week, starting Sunday, July 29. They present new and clever native songs, dances, and instrumental numbers; Joe and Vera Miller present a comedy skit. "A Vaudeville Chop Suey"; the Three Kanes in "Striking a Balance," give many clever acrobatic stunts; Vincent and Carter, billed as "The American Maid and The English Chap" introduce many late songs. The photoplays are Earle Williams and Corinne Griffith in "The Stolen Treaty," and Hank Mann in "His Love Fight."

Strand, 29-30: Louise Glaum in "A Strange Transgressor," 31-Aug. 5, Mary Pickford in "Romance of the Redwoods." Muse, 29-30: "The Land of Long Shadows," featuring Jack Gardner. Anita Stewart in "The Message of the Mouse," 2-3, "God's Country and the Woman," featuring William Duncan and Nell Shipman, 2-3, "The Lad and the Lion," 5.

Sun, 29-30: "A Bit of Kindling," featuring Jackie Saunders and Tom Mix in "A Roman Cowboy," Viola Dana in "Aladdin's Other Lamp," and a Drew Comedy, "Let's We Forget," 31-1. Valeska Suratt in "Wife No. 2," 5-5.

Grand: Alice Brady in "The Divorce Game," Lothrop, 29: William Duncan and Nell Shipman in "Through the Wall," Alice Joyce and Harry Morey in "The Question," 30-31. Barnum and Bailey Circus, 30.

"FRAN."

FT. DODGE

FT. DODGE, IA. (Special).—Clara Kimball Young at the Strand and Pauline Frederick at the Majestic divided honors week July 23; both are great favorites in this city and drew enormous crowds.

Owing to the burning of a bridge, Barnum and Bailey's circus did not arrive here until 1 P. M. and as a result gave no street parade. The main tent was not raised into position until 5 P. M. and the performance did not start until 5:30. However, two immense audiences greeted the performers.

LILLIAN M. HANKIN.

ELMIRA

ELMIRA, N. Y. (Special).—Bert and Lottie Walton, Clark and Lavier, Camping the Rockies, Henrietta Byron and Andrew Tombs pleased good houses at the Majestic, July 30-Aug. 4. Pictures at the Colonial: Mozart, Regent, Amuse, Star and Grand enjoyed good patronage.

J. MAXWELL BEERS.

JAMESTOWN, N. Y.

JAMESTOWN, N. Y. (Special).—Music Week at the Chautauqua Assembly came to a triumphant close Saturday, July 28, with the Russian Symphony Orchestra playing The Star Spangled Banner before an audience of several thousand persons. During the week the orchestra gave twelve concerts assisted by Miss Meta Shumann, soprano; Miss Alice Moncrieff, contralto; Wallace Flint, bass; Arthur Hackett, tenor; Sol Marosson, violinist; Ernest Hutchison, pianist, and Bernard Altshuler, cellist. This was the Russians' third annual appearance at Chautauqua and they were received with greater enthusiasm than ever before. Mr. Altshuler is the most popular orchestra conductor who has ever been at Chautauqua and during his engagement here gave a lecture in the amphitheater on "American Music and the Need of a National Conservatory," which proved him to be as clever and brilliant a lecturer as he is musician. Friday night the orchestra gave "The Messiah," the finest production of the oratorio ever given at the Assembly.

Motion pictures are being shown every day during the season and during August Mrs. Anna Lazear Allan gives a series of lectures on "Famous Actresses and their Plays" at the Chautauqua Players will present "The Romancers," by Mottand, and there will be a number of organ recitals, concerts, band concerts and the big annual circus which, this year, will be a Red Cross Benefit.

A. L. LANGFORD.

CINCINNATI

CINCINNATI (Special).—A deal has just been closed by which H. G. Clarke, Chicago theatrical man, becomes the leaseholder of the Empress Theater, the popular little Vine Street house which has been making a hit for the past several seasons with Sullivan and Considine attractions. The Bell Theatrical Company, an Ohio corporation by Chicago men, is the owner of the amusement house, and the amount involved in the lease is \$88,500. It is said that considerable money will be spent in redecorating and renovating the theater before opening the latter part of August. There is also some talk of raising the 10-20-30 prices, but nothing definite has been announced in regard to this, or the possible retention of George F. Flah as manager.

The Thaviu Band and Tabloid Grand Opera Company concluded a very successful three weeks' engagement at the Zoo, Aug. 4. Summer "vodvil" at Keith's continues to draw well despite the scorching hot weather. The usual run of business at the other resorts and the picture houses.

WM. SMITH GOLDENBURG.

MENASHA

MENASHA, WIS. (Special).—Brighton Beach still continues to draw the crowds. The Booth Show Company is a special attraction, and the entertainment outdoors proves to be a very popular diversion. Brighton loses two of its cleverest entertainers, the Hollis Sisters, who since their arrival here have won great popularity. Mr. Wagner has joined the Cremona Jass band, taking Mr. Slepian's place at the piano, who has left for Chicago to join the National Guard. The Cremona band has already achieved a great reputation through the Fox River Valley. Numerous tourists from Oshkosh, Green Bay and Fond du Lac make Sunday trips to hear this organization.

GUSTAVE KISS.

SHEBOYGAN

SHEBOYGAN, WIS. (Special).—Sheboygan Opera House (John Vander Vaart, manager): The success of the Summer vaudeville at this house is unabated. This week's offerings, July 31-Aug. 4, are: The Crutchfields in western style rope swinging and lassoing; Foster and his Dog, the best act of its kind ever seen here; Reese and Gilie present a novel musical and singing act; The Versatile Trio entertain with juggling and song; Pathe's, "The Mystery of the Double Cross." The motion picture houses are all doing a fine business. Barnum and Bailey's Aug. 10.

JOHN G. FRODEL.

UNION HILL—HOBOKEN, N. J.

UNION HILL, N. J. (Special).—Lincoln Theater: The World Film Company presents the big dramatic sensational picture, "Not Guilty," with clever Cyril Scott and one of the best all-around casts in fine and artistic production. The vaudeville part of the program consisted of such good acts as the Walton Trio, the Flying Keelers, Gordon and Warner, Jaffrey and Dale, and George Murphy, July 30 to Aug. 1 to satisfactory business. Aug. 2 to 4, the sensational film, "The Fifth Commandment," produced by the World Film Co., under the direction of William Brady.

Aubrey Bosworth and Hazel Houseley, both former and very popular members of B. F. Keith's Stock company in a charming and well constructed little playlet, entitled "His Little Red Cross Nurse," greatly pleased their many admirers who turned out in large numbers to greet them on their initial appearance in vaudeville. Others who entertained were the Five Artos, Sims, Brooks and Sims, Bob Crawford and Andy McCloud, to fair business. This is closing week at this playhouse and after the necessary renovations are completed the theater will reopen on Labor Day matinee with two-day vaudeville. The past season has been a very successful one under the Marvin management and the management has always provided the patrons with the best attractions secureable and the result has been capacity business and a large financial gain.

Lyric Theater, Hoboken: Orin Johnson and Rhea Mitchell in a vivid drama of society, the stage, and the West, "Whither Thou Goest," greatly pleased to capacity business. The Three Ginger Snaps, eccentric colored entertainers; Ward and Meyer, harmonious songsters and comedians; Mabel Paige and company in a clever one-act comedy, "The Lesson"; Burke and Harris, raggedians of ragtime; Jones and Tate, in one of the cleverest juggling acts seen at this theater, and clever Tom Mahoney, in Irish songs and stories, July 30-Aug. 1. Brown and DeMott, in a clever and entertaining singing and talking act; Howard and Hurst, musical comedy singers of quality; Franklin Hall and company, in "The Grouchy," one of the cleverest and entertaining playlets in vaudeville to-day; Annie Kent, character singer, and the Three Alex's, in a daring and sensational acrobatic act. "The Iron Ring," a five-part drama, produced by Peerless, under the direction of George Archambaud, and released by World with an all-star cast, including Arthur Ashley, Gerda Holmes, and Edward Langford. The fourteenth episode of the interesting Universal serial, "The Voice on the Wire," entitled "The Light of Dawn," Aug. 2-4 to capacity business at every performance. Regardless of the weather this popular playhouse is always crowded to the doors.

Empire Theater, Hoboken: The burlesque season at this popular and beautiful playhouse, will begin on Monday, matinee, Aug. 20, with one of the largest and best shows on the circuit, entitled "The Girls from Girl-Land," and "Some Show" to follow.

Martin C. Johnson, the popular and congenial treasurer and assistant manager of the Empire for the past fourteen years will shortly resume his old position at the theater and his many friends will welcome him at his old post. Mr. Johnson has an international reputation as one of the most congenial and popular men in his profession and much of the success of this theater is due to his personality and clever business ability.

Strand, Hoboken: The policy of this house has not as yet been decided. The house may shelter first-class traveling attractions or the plays on the International Circuit may be produced there next season. If a certain agreement can be arranged Hoboken will have an opportunity of seeing the biggest dramatic and musical comedy successes on the road.

C. A. BITTIGHOFER.

BRIDGEPORT

BRIDGEPORT, CONN. (Special).—Bridgeport has suffered the past week in the throes of a 98° heat wave which has killed everything in its tracks, including the theaters, which were doing good business in July, when the thermometer was hovering in the eighties. But all managers the past week of Aug. 1 have looked askance at their receipts which took a decided slump. The ticket booths were removed temporarily from some picture houses, where the sun's rays nearly melted their roofs and the sellers within who loyally stuck to their posts. Managers J. McCarthy, of the Plaza; P. Dawe, of the Bijou; G. Green, of the Empire, and P. Kontos, of the Strand, did the fairest amount of business of the eighteen theaters in the city during the sweltering wave. At the Plaza, where the "Fatal Ring" series is being shown people attended who are following the serial. Also the program here shows first-run Triangle, Keystones and war pictures. At the Empire, where first run Paramounts are shown, Lou Tellegen, in "The Long Trail" brought Lasky fans in goodly numbers despite the heat. At the Strand, first-run Mutuals and big features are shown. At these theaters, including the Bijou, are excellent string orchestras, which interpret the pictures, which alone draws many patrons. Changes are about to be made at the Empire, where Artercrafts will be a feature. Manager Saperstein of the Hippodrome, on the East Side, has started alterations on his theater, which will be the finest in East Bridgeport when completed in the Fall.

MARY SAYLES HANCOCK.

STARTING THE SEASON IN CHICAGO

Broadway Products Will Tune Up the Houses—Later, Something New—One That Is Closing Marked Up for New York

CHICAGO, Aug. 10. (Special Correspondence).—The cast of "Seven Chances" had a lively time at the Cort Saturday night, July 28, in honor of the birthday of the company, which was christened in Stamford, Conn., a year ago from the date of the anniversary.

Booth Tarkington's "Seventeen" is scheduled for Autumn production in Chicago by Stuart Walker and his Portmanteau troupe.

Fiske O'Hara in "The Man from Wicklow" will cause Irish eyes to shine and Irish hearts to warm with songs entitled "My Old Irish Mother and Ireland," "The Princess of My Heart," "I Love and Adore But Thee," and "What Will I Say?" Olympic, Aug. 12.

Messrs. Lieb and Harris have had to abandon their plan to produce an original drama at the Wilson Avenue Theater. Though many manuscripts were read, none, in the opinion of the managers, was fit to play.

The cinema, it is said, will be without a sanctuary among the larger loop theaters next season. The Colonial will return to vaudeville and the La Salle will become a headquarters for polite musical comedy. The Studebaker's future will probably be as a headquarters for variety.

The Illinois and the Olympic open the Fall season Aug. 18. "Pais First," at the Illinois; "The Man from Wicklow" at the Olympic.

At the La Salle, Aug. 20, Josephine Harriman will dance in "Oh, Boy."

"De Luxe Anne" will delight the Princess the latter part of the month.

"Dew Drop Inn," which is going to New York later, in September, will tour several Western cities first. It is closing at the Illinois.

The following is the bill of plays for the week:

Garrick: "You're in Love," distinguished by its gay and sentimental tunes.

Powers: "O So Happy," a musical comedy performed by Elizabeth Murray, Ralph Herz, Audrey Maple, Louise Kelley, Burrell Harbert, and Frank Lalor.

Cort: "Nearing the end of 'Seven Chances,' a good show.

Palace: "The Show of Wonders," a Shubert extravaganza approaching the finish of a long engagement.

Grand: "Turn to the Right."

Majestic: Vaudeville.

Rialto: Vaudeville.

McVicker's: Vaudeville.

BEVERLY BRUX.

TWO TRY-OUTS AT ASBURY PARK

"Daybreak," by Jane Cowl and Jane Murfin—"The Chatterbox," by Bayard Veiller—Both Have Action

ASBURY PARK, N. J. (Special).—The two new "try-outs" presented to Asbury Park audiences during the week beginning July 30, were Selwyn and Company's presentation of "Daybreak," and William Harris, Jr.'s offering, a new comedy, "The Chatterbox," at the Savoy.

"Daybreak" is a new play by Jane Cowl and Jane Murfin; the plot is well handled, there is good action, and plenty of suspense to hold the interest of the audience.

The plot follows: Arthur Frome, the wealthy husband, becomes unjustly suspicious of his wife, when he finds a fancy handbag in the hallway of their home during an early hour of the morning, which he remembers having given her as a gift at one time. Owing to her husband's inebriety, Edith Frome had refused to live with her husband except in name only. However, one evening Frome pleads with his wife to take him back with the promise that he will swear off from drink; since he has already given him so many chances and he has always broken his promises, she asks him for a little time to consider; she comes back to the room where she has left him only a few minutes before with the decision that she will give him one more chance, when in utter astonishment hears him having a stormy scene with his stenographer, Alma Peterson, and thus learns of his improper relations with his stenographer. On the other hand, the husband, through the aid of detectives, whom he had hired to watch his wife, learns that she is stealing away to a house in another section of the city every night and that there is a child that she goes to see. Wild with frenzy he accuses his wife of infidelity and engages a lawyer to start divorce proceedings. After much difficulty and perplexity the wife proves that her husband is the father of this child. She explains why she has concealed the birth of this child from her husband and friends with real conviction. Later Carl Peterson, also employed by Arthur Frome returns, having been sent away to work because Frome had him in his grasp so to speak, for taking money from the firm; although he had replaced the stolen money, Frome saw the chance for his own evil designs by forcing Peterson to accept another position with the firm elsewhere. Peterson learns of his wife's unfaithfulness and decides to avenge the wrong. In company with his wife he goes to the home of Arthur Frome and shoots him. The play ends happily for Edith Frome and her child.

"The Chatterbox" is a new melo-dramatic comedy from the pen of Bayard Veiller. It is a comedy from start to finish. The play has the first scene in the boudoir of the Chatterbox's employer. After her mistress leaves the apartment, "Chatter-

box" endeavors to open the safe containing valuable jewels. After a fruitless attempt she decides that the most advisable thing is to 'phone the police and tell them that a man has just robbed the house. This she does, but before the police arrive Jimmy Hart appears on the scene and the maid watches him open the safe. She gains possession of his revolver and orders him to give her the jewels; the police arrive on the scene at this time and sends Jimmy to jail, while Chatterbox poses as an innocent French maid, scarcely able to speak English. In the next scene Jimmy has just escaped Joliet prison, and meets Chatterbox on the road nearby; she assists him in the escape by furnishing him with the disguise of a French chauffeur. Thus they elude the keepers of the prison. The second act shows Mr. and Mrs. Hart in an apartment in New York City. They contemplate the robbery of some valuable pearls, but two events cause them to give up this robbery; one is the entrance on the scene of the Chatterbox's sister, who has just escaped prison, and who is in a dying condition with consumption, and the other is the effect upon the Harts of an old decrepit man entering their apartment to rob; when caught the old man, broken after 30 years of jail life, informs them he just did it to get back in jail. Later Jimmy forms a partnership with a man named Manson, who later proves to be a fraud. The third act shows the couple in their country home at Metuchen, N. J.; they are enjoying life here, until Hart learns that Manson has drawn all their money from the bank; Manson, however, endeavors to explain it by saying that he did it for the best, and that he lost it in Wall Street. Chatterbox's invalid sister proves Manson to be a fraud by hearing his conversation with his accomplice. The curtain drops with Hart racing for New York to get Manson. The final act is back in the old New York apartment; a detective is there searching for Jimmy Hart; after he leaves Jimmy arrives and waits for Manson, whom he has phoned to meet him there. Manson arrives and Jimmy is about to shoot him, not believing his story, that he had been robbed by a man in a long gray overcoat, when Chatterbox rushes in the room and identifies herself as the robber and shows Jimmy their recovered money; Jimmy releases Manson, and later two former pals of Jimmy appear; then the detective arrives to arrest Jimmy, who takes his part and saves the detective from the two pals. In gratitude for saving his life the detective refuses to prosecute Jimmy, and the curtain falls on a happy scene between Jimmy and his wife, "The Chatterbox." Judging from the enthusiastic reception here this brilliant "comedy" should go.

MRS. LAMBERT STEWART.

WORCESTER, MASS.

WORCESTER, MASS. (Special).—A new play by Victor S. Lawrence, who writes for the Boston Theater, entitled "Easy Wives," is to be given a try-out in Worcester, Mass., at the Grand Theater, week Aug. 13, according to present plans, by Henry W. Savage. The Poll Players will be used. "Fate Decides" by Lawrence was tried out last year by the Savage interests, but lasted only three weeks.

Harold Kennedy, who last year did "On the Edge of Things" in vaudeville and has since been sporting himself as the comedian of the Poll Players at the Grand Theater, Worcester, Mass., is shortly to try out a new playlet, "Easy Picking," from the facile pen of George Brinton Deal, who writes sweet nothings ament the drama for the Evening Gazette of Worcester, and in his spare moments contributes to the classic contents of the Mirror. The try-out is scheduled for the Plaza Theater in Worcester.

B. G. B.

THEATER CHANGES HANDS

A deal was closed last week by which H. G. Clarke, a theatrical man of Chicago, became the leaseholder for the Empress Theater, Cincinnati, O., formerly leased and managed by George F. Fish, and one of the big theaters on the Sullivan-Cosmopolitan circuit. The Bell Theater Company, an Ohio corporation by Chicago men, is the owner of the amusement house. The amount involved in the lease is \$26,500.

The house will be redecorated and renovated and will be ready for opening with vaudeville at the latter part of August. Although no definite action has as yet been taken in the matter, it is probable the prices of admission will be changed from 10, 20 and 30 to 15, 25 and 35 cents, owing to the proposed war tax.

James Durkin, at the first sign of the recent hot wave, grabbed his grip and bled himself to Skowhegan, Me., where he will spend the rest of the Summer.

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RICHMOND, VA.

RICHMOND, VA. (Special).—The Summer season of musical plays terminated with Saturday night's performance, July 28, at the Academy of Music, by the Comic Opera Players, in "The Man Who Owns Broadway." The conclusion of the engagement marked the passing of decidedly the best organization of its kind ever seen in Richmond. Many of the principals have established themselves as big local favorites, and will be sure of a warm welcome if they return.

"The Firefly" was the initial offering of the company the week of May 28. After it came the following bills: "The Red Mill," "The Gingerbread Man," "The Red Rose," "Naughty Marietta," "The Tenderfoot," "Let's Go," "The Spring Maid," and "The Man Who Owns Broadway." For the most part, the productions have been uncommonly meritorious and the departure of the clever organization is greatly regretted by our theatergoers. The Comic Opera Players appeared seventy-one times during its stay in Richmond.

All of the moving picture houses are doing capacity business.

The intense heat and the fact that two of the big electric fans, one on either side of the house, were out of commission, discounted the very poor enjoyment offered by the Lyric last week. Mayo and Tully, singing comedians, twice billed for an appearance on the Keith circuit, finally put in an appearance at the Lyric; Mary Werner's efforts, as a buxom maid of the colored persuasion, to effect an exit from an upper window, seemed to please the contingent which delights in such stuff. Richmond is large enough to deserve a first-class up-to-date, popular vaudeville house—and we hope to have one soon.

NEAL & McCONNELL.

BUFFALO

BUFFALO, N. Y. (Special).—Emma Carus assisted by Larry Comer, refreshed Shea's audiences, Aug. 6-11, as the headliner; Milo, the mystery, and Moanala Sextette were the special extra attractions.

Teck Theater, commencing on Aug. 4 and continuing nine days, with the war film, "The Italian Battlefront." The Gayety Theater opened its season Aug. 4 with Dan Coleman.

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THEATER WORKSHOP AT BAR HARBOR

"Tents of the Arabs" Is First of Plays Announced for
Production

A number of unusual and interesting
plays will be presented at Bar Harbor, Me.,
by The Theater Workshop of New York City,
beginning Aug. 11.

The opening performance will take place
in the Building of Arts and will consist of
Lord Dunsany's poetic play, "The Tents
of the Arabs," and "The Infants," by As-
trid Kimball, which is a product of Pro-
fessor Baker's celebrated "English 47" at
Harvard, and which was suggested by Oscar
Wilde's story. On Monday evening, Aug.
13, a program of one-act plays will be given
by the players in the Bar Harbor Casino,
consisting of "Barbarians," by Rita Well-
man, the comedy success recently produced
by the Provincetown Players in their ex-
perimental playhouse in Macdougall Street;
"A Marriage Has Been Arranged," by Al-
fred Hetro; and "The Pot Boiling," by Alice
Gerstenberg, author of "Overtones."

For Tuesday afternoon, Aug. 14, a special
benefit performance has been arranged for
out-of-doors to take place on the estate of
George B. Dorr, the entire proceeds from
which will be devoted to the War Charities
in France, in which Edith Wharton is in-
terested. The play on this occasion will be
"Young Leonardo," by Ruel Crompton
Tuttle, which recently won the prize of-
fered by the Drama League of Hartford,
Conn.

The company which will present these
plays is making a Summer tour under the
direction of "The Theater Workshop," and
consists entirely of professional players,
some of them well known on Broadway.

Malcolm Morley, recently seen with George
Arliss in "Disraeli" and "The Professor's
Love Story," will head the casts of several
of the Workshop productions. He is ap-
pearing in these plays by special permission of
William Faversham, with whom he will
shortly be seen in "Misalliance." Florence
Huntington, the popular American actress
who has played leading roles in several
Broadway successes, will be seen with The
Theater Workshop players in the title
role of "Young Leonardo," while among
those who will also be seen in the Bar Har-
bor productions are Marie Baer, leading
lady of the Philadelphia Little Theater,
Helen Stewart, of "The Brat" company,
Joseph Singer, Dorothy Chesmond, Harmon
Cheshire, Richard Blivester, and David
Kimball. The plays have been staged by
George Traver, of the Daniel Frohman
forces, Harry Neville, and Grace Griswold,
while the costumes and scenery are the
work of The Theater Workshop studios.

The Theater Workshop of New York City
is a professional though non-commercial or-
ganization, which has for its purpose the
centralizing of the various creative inter-
ests of the theater for their mutual in-
spiration and for the enlargement of their
opportunities. It aims to supply what is
often lacking in the regular commercial
theater, as we have it today, namely, a
laboratory where experiments may be car-
ried out with new plays, new methods of
scene design, and where actors may have
a chance to develop their talents in a va-
riety of directions.

HERE AND THERE

Mrs. Elmer Grandin (Eva Mountford) is
at the Post Graduate Hospital. Dr. John
F. Erdman, who has charge of Mrs. Gran-
din, operated on her last week most suc-
cessfully and hopes to have her back to her
Long Island home at Patchogue in two
weeks.

Pierre J. Le May, who played in "Double
Exposure" in vaudeville the past season,
has joined the U. S. Ambulance Unit at
Allentown, Pa., and been appointed a ser-
geant. His unit is expected to sail this
month.

Hazel Allen, whose artistic dance di-
vertissements were the feature of the social
season at the Hotel McAlpin last winter,
has been re-engaged by the management of
the McAlpin and has assumed charge of
the dances now being held on the roof.

Doris Hardy, who appeared under the
management of Lewis and Gordon in the
sketch, "The Cure," last year, will continue
with the same management, this year pre-
sented in "The Unexpected," by Aaron
Hoffman. Henry Keane will be associated
with her in this playlet.

"That Day" A Play With Sex Plot

It Is by Louis K. Anspacher, and Morosco Is the Sponsor—
Los Angeles Liked It—Billed Later for New York

LOS ANGELES, CAL. (Special).—Such a
week-end of first-nights! First "Pamela,"
at the Majestic, with Oliver Morosco as pre-
senter, and the date July 28; the following
night "That Day," at the Morosco Theater
and again Oliver Morosco as sponsor, and
thirdly, Al Jolson's "Robinson Crusoe, Jr.,"
at the Mason Opera House and Will Wyatt
the smiling host, as he told the many, many
who thought they might get tickets on the
opening night, "Sorry, but we've been sold
out for days!" And they had been.

To return to "Pamela." Though the dis-
tinguished critics of the Los Angeles daily
press—and they are distinguished, there's
no doubt as to that—raved over sets and
star but deplored the meat of the play it-
self; despite this, there were some evidently
misguided ones who found real enjoyment
in the play itself. In fact, the "some"
were many. "Pamela" made quite a hit
in England a season or two ago, it seems.
The main objection to be found against it
is its length of dialogue in the first act,
and the L. A. critics do not hesitate to say
that Norman Trevor as Alan Greame is en-
tirely too high-minded and moral a person
for this day and age to allow of his role
ringing true. That may be. But just the
same and somehow, "Pamela" charms.
Eleanor Painter, who plays the title-role,
has a difficult part—difficult in that she has
to impress you with the very great inno-
cence which it seems impossible could ever
possibly be. There is a dear little Japanese
maid, "Ume," which role is taken by Mine
Tadshuma, who is decidedly naive, therefore
enjoyable, and there is a Japanese servant,
also enjoyable, who is George Kuwa. Elmer
Ballard as the Mandarin "Fah-Ni" is truly
convincing as the Chinese attendant. Oth-
ers in the cast are Charles Buck, Pauline
Palmer, DeWitt C. Jennings, Nella Jeffries,
and Robert Lawlor. The sets of the four
acts take one to four different parts of the
world and are very beautiful. Clifford
Brooks produced "Pamela" and David But-
ler was its stage-manager.

"That Day" brought back to the Morosco
stage Stanley Forrest, who is considerable
of a favorite with the Los Angeles theater-
goer. Bertha Mann plays opposite him and
both can thank, in addition to their own
ability, the fitness of the vehicle in which
they bowed to a July 29 first-night atten-
dance. Louis K. Anspacher, author of "The
Unchastened Woman," is author of the new
Morosco offering, "That Day." There is
considerable of sex in the "That Day" plot,
but also there is considerable of satisfaction
in the plot's unfolding. Because the world
at large has found that men do not forgive

in woman what women forgive in man,
when so extraordinary a person as a forgiv-
ing man is unearthed, then indeed does even
a theater-going public acknowledge that it
has been given something that savors of
newness. This is what "That Day" ac-
complishes with the assistance of Mr. Stan-
ley, Miss Mann, Betty Brice and others of
a perfectly good cast. "That Day" is
scheduled for but a one-week run in Los
Angeles. 'Tis predicted that New York
will like it.

Greater enthusiasm could hardly be
shown any of our stage lights than that
which greeted the appearance at the Mason
on Monday night, July 30, of Al Jolson.
The seat-sale for the preceding ten days
was responsible for the early selling out of
Monday's seats, and even throughout the
rest of the week seats had to be spoken for
several days in advance of their using. The
popular Al Jolson proved as satisfyingly
funny as every one expected him to be, and
his Robinson Crusoe Girls could not possibly
have failed to please. Altogether it proved
another of the girls-and-fun shows which
Los Angeles has taken unto its theatrical
heart.

Margaret Moreland arrived from New
York last week, and with her husband, Nat
Goodwin, came in from their resting place,
the Nat Goodwin ranch at San Jacinto, one
recent day long enough to hob-nob with the
friends who found them at the Alexandria.

At last, Trizie Frigana! She is at the
Orpheum, and those who have been too busy
at beach and mountain to come in to Los
Angeles for midsummer vaudeville, have
made Trizie their excuse for remedying
this busy-ness. Ten Ryck and Welly are
with her in her dance-song sketch.

Miss Bianca, premiere danseuse, head-
lines at Pantages, while The Magazine
Girls, Ed F. Reynard, Dorothy Vaughn, the
Symphony Maids and Alberto complete the
bill.

Fred Zebadie and company head seven
acts at the Hippodrome.

Mary and her Piano, John and Nellie
Olms, Janis and the West, Amourette and
Edwin Clayton, plus pictures, comprise the
Burbank bill.

Blanche King and the Morosco "What
Next" company, which has incorporated the
plot of "Pretty Mrs. Smith," has moved on
to San Diego.

R. Wensel, Morosco publicity, has gone
ahead of the "What Next" show, thus leav-
ing the noted "Bobby" Yost as sole guar-
dian of Morosco publicity interests in Los
Angeles.
MARCEL CONDON.

ACTING IN OLD CLOTHES

A recent cable from The Hague, via Lon-
don, says: German actors in modern plays
are forbidden to wear new clothes in future.
Hitherto actors have been largely exempted
from the restrictions compelling other per-
sons to produce exhaustive explanations if
they wanted authority to buy a new dress,
a new suit, or new shoes, but now the au-

thorities of the Imperial Clothing Commis-
sion have issued orders that it is not per-
missible for an actor or actress to have a
new suit and new shoes for each new play.
He or she must act in old clothes.

Owing to the shortage of leather, stu-
dents of Würzburg University have decided
to set an example by going to lectures bare-
foot and walking the streets either barefoot
or in wooden clogs.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this depart-
ment closes on Friday. To insure publication in the subsequent issues dates must be mailed to
reach us on or before that date.

DRAMATIC

BOONERANG, The (David Be-
lasco; Frisco, July 30—In-
def.)
CLARK, Harry Corson and
Margaret Dale Owen; Empire
Theater, Calcutta, India—In-
def.)
DAYBREAK (Selwyn & Co.);
N.Y.C. Aug. 13—Indef.)
FRIEND Martha (Edward
MacGregor); N.Y.C. Aug. 7
—Indef.)
INNER Man, The (Mecora,
Shubert); N.Y.C. Aug. 8—
Indef.)
KNIFE, The (Mecora, Shubert);
N.Y.C. Aug. 13—Indef.)
MAN Who Came Back, The
(William A. Brady); N.Y.C.
Sept. 2—Indef.)
MARY'S Ankle (Al. H.
Woods); N.Y.C. Aug. 8—
Indef.)
O'HARA, Fiske (Augustus
Pittou); Owego, N.Y. 6; Ni-
agara Falls 7, 8; Warsaw 9.
PALM First (J. Fred Zimmer-
man); Chgo. Aug. 12—Indef.)
SEVEN Chances (David Be-
lasco); Chgo. May 13—Indef.)
15TH CHAIR (William Har-
ris); N.Y.C. Nov. 20—Indef.)
TURN to the Right (Winchell
Smith and John Golden);
Chgo. Jan. 14—Indef.)
TURN to the Right (Winchell
Smith and John Golden);
N.Y.C. Aug. 1—Indef.)
VERY Idea, The (Mecora, Shu-
bert); N.Y.C. Aug. 9—Indef.)

PERMANENT STOCK

AKRON, O.: Colonial.
ALTOONA, Pa.: Park.
AUBURNDALE, Mass.: Norum-
berg Park.
BOSTON: Copley.
CHICAGO: Wilson Avenue.

CLEVELAND, O.: Colonial.
COLUMBUS, O.: Richard Bah-
ler Players.
DENVER: Elitch.
DENVER: Lakeside.
DETROIT: Lyceum.
DULUTH, Minn.: Lyceum.
ELMIRA, N. Y.: Horick Glen.
HAMILTON, Ont., Can.: Tem-
ple.
INDIANAPOLIS, Ind.: Marat.
JAMESTOWN, N. Y.: Oleron.
KALAMAZOO, Mich.: Fuller.
LINCOLN, Neb.: Oliver.
LOS ANGELES: Morosco.
MILWAUKEE: Shubert.
MONTREAL, Can.: Orpheum.
NEWARK, N. J.: Orpheum.
NEW YORK CITY: Lafayette.
OAKLAND, Cal.: Hippodrome.
OAKLAND, Cal.: Orpheum.
OAKLAND, Cal.: Playhouse.
PORTLAND, Me.: Jefferson.
PROVIDENCE: Opera House.
QUINCY, Ill.: Orpheum.
RICHMOND, Ind.: Murray.
SAGINAW, Mich.: Jefferson.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Wigwag.
SEATTLE: Alhambra.
SPRINGFIELD, Mass.: Poli's.
ST. PAUL: Shubert.
TORONTO: Royal Alexandria.
TRENTON, N. J.: Trent.
VALLEJO, Cal.: Opera House.
VANCOUVER, B. C.: Empress.
WASHINGTON, D. C.: How-
ard.
WASHINGTON, D. C.: Poli's.
WATERBURY, Conn.: Poli's.
WHEELING, W. Va.: Victoria.
WILKES-BARRE, Pa.: Poli's.
WORCESTER, Mass.: Poli's.
YOUNGSTOWN, O.: Idora
Park.

OPERA AND MUSIC

DEW Drop Inn (Myron B.
Ries, Inc.); Chgo. June 17,
Aug. 11.

HIS Little Widows (G. M.
Anderson and Lawrence
Weber); Boston Aug. 7—
Indef.)
HITCHCOCK, Raymond; N.Y.
C. June 7—Indef.)
OH Boy! (F. Ray Comstock);
Boston Aug. 1—Indef.)
OH Boy! (F. Ray Comstock);
N.Y.C. Feb. 20—Indef.)
PAMELA (Oliver Morosco);
Los Angeles July 28—Indef.)
PASSING Show of 1917
(Mecora, Shubert); N.Y.C.
April 30—Indef.)
SHOW of Wonders (Mecora,
Shubert); Chgo. May 18—
Indef.)
SO Long, Letty (Oliver Mo-
rosco); Frisco, July 29—In-
def.)
YOU'RE In Love (Arthur Ham-
merstein); Chgo. July 28—
Indef.)
ZIEGFELD Follies of 1917
(Florence Ziegfeld, Jr.); N.Y.
C. June 13—Indef.)

CIRCUS

BARNES, Al G.: La Crosse,
Wis. 8; Sparta 9, Baraboo
10, Dodgeville 11.
HAGENBECK: Laramie, Wyo.
8, Cheyenne 9, Ft. Collins,
Colo. 10, Boulder 11.
RINGLING Brothers: Pueblo,
Colo. 8, Colorado Springs 9,
Denver 10, Ft. Collins 11.
SEALE-FLOTT: Granite City,
Ill. 8, Belleville 9, Murphys-
boro 10, Paducah, Ky. 11.
WILLARD, Jess and Buffalo
Bill Wild West: Plattsburg,
N.Y. 8, Malone 9, Mesina
Springs 10, Gouverneur 11.

MINSTRELS

FIELD, Al. G.: Sandusky, O.
8, J. Erie, Pa. 8, 9, Geneva,
N.Y. 10, Auburn 11.

REPORTS FROM MIRROR CORRESPONDENTS

NEW HAVEN

NEW HAVEN, CONN. (Special).—Bijou (Vaudeville and pictures): Valeska Suratt in "The Siren," July 23-28, proved a good drawing picture. Bob and Dorothy Finley in "Originalism" were the hit of the vaudeville. Allied Sons of the Desert also took well. Gehan and Spencer, La Palerica and company, and Millie de Laska completed the acts. Keystone-Hearst Weekly was well-received. Millie de Laska and her song review are still popular after several weeks and are continually re-booked.

Week 30: Jane and Katherine Lee in "Two Little Imps," William Wilson and company in "The Politician," Isabella Bliss, Ti Ling Sing, Elliott and West, and Millie de Laska. Keystone-Hearst Weekly completes the bill. Business is good at the Bijou. It is one of the Poll houses.

The Olympia has been running double feature pictures for the summer with no vaudeville. Last three days beginning July 26, Harold Lockwood supported by Vera Sisson in "The Hidden Spring," a tale of copper, love, and intrigue, was well received. Jack Pickford, Louise Huff and Theodore Roberts in "What Money Can't Buy" was enthusiastically applauded. Burton Holmes in Oregon, and Animated Weekly completed the bill. Business was good. Week 30: George Beban in "The Cook of Canyon Camp" and Arthur Ashley and Gerda Holmes in "The Iron Ring," first half. Lou Tellegen and Mary Fuller in "The Long Trail" and Mary Miles Minter in "Somewhere in America," second half. Burton Holmes Travelogue and Animated Weekly. "Patria" is running at the Globe and Lawrence and Garden and proves very popular. At the Orpheum, which plays to large crowds at Savin Rock, a seaside resort near New Haven, Mary Pickford has been booked three times in August in "The Poor Little Rich Girl," "A Romance of the Redlands" and "The Little American." Little Mary draws the S. R. O. at every performance. Hyperion and Shuberts, dark; Poll's Palace, under construction.

HELEN MARY.

FALL RIVER

FALL RIVER, MASS. (Special).—Bijou: Edward Lynch, the well known Stock star, was the feature of a strong bill, July 30-Aug. 4. He presented a fine one-act comedy, "The Husband's Return," being assisted by Grace Dale and a good supporting company. The Delgado Trio, Moss and Frye, Eddie Foley and Lea La Tour, Vic LeRoy, Mae Cahill and a company of seven in "The Song and Dance Revue." Linnie Carrera (daughter of Anna Held) presented her review of songs and scored a big hit; Moore White and Bliss, Fraser, Bence and Harding, "The Nights," Shelton Brooks and Gille Powers, "The Voice on the Wire," Ford Sterling in "Her Torpedoed Love," Pathe News, Pauline Frederick in "The Love that Lives," Pearl White in "The Fatal Ring," Tom Mix in "A Roman Cowboy," and Vivian Martin and Sessue Hayakawa in the big Paramount feature photoplay of the season; it has romance and sensation and is replete with interest; pleased S. R. O.

Plaza: Strong feature photoplays to good paying attendance.

Globe, American Lyric: Attracting lovers of the silent drama in large numbers despite the heat.

Academy: Season will open in August with dramatic attractions.

Empire and Strand under construction and will open in the Fall. Both will be devoted to vaudeville and pictures.

Sheddy's Freebody Park Theater at Newport, R. I., will not be opened this Summer.

Lincoln Park Theater is presenting feature photoplays for the summer season to fair attendance. Tom Kelly has joined the Boston Oh, Boy company.

W. F. GER.

PORTLAND, ORE.

PORTLAND, ORE. (Special).—"Very Good Eddie" at the Baker, week July 26, attracted large houses and pleased them immensely.

The Liberty's showing was Olive Thomas in "Madcap Madge," also Leah Cohen, Portland's "nightingale," is singing for the first time since her return from New York city, and the large audiences are having a real treat.

Dorothy Dalton in "Wild Winship's Widow" at the Columbia. Miss Dalton's work is very attractive in this picture.

Other attractions, Douglas Fairbanks in "His Picture in the Papers" (Sunset); Miriam Cooper in "The Innocent Sinner" (Majestic); Gail Kane and Robert Warwick in "The False Friend" (Star).

DOROTHY LOGAN.

DECATUR

DECATUR, ILL. (Special).—The Picture houses of the city continue to put on a first class line of pictures especially the Lincoln Square. The John Robinson show that was supposed to play Decatur July 20 changed their route and did not make this city. Decatur has not had a circus this season.

There is a possibility that the Lincoln Square theater will play vaudeville during the winter season, but no definite announcement has been made.

PERCY S. EWING.

SPOKANE

SPOKANE, WASH. (Special).—Auditorium: "Her Unborn Child" starting July 22, and continuing all the week played to good business. The matinees were for women only. The play is decidedly a departure in legitimate drama, but the theme is not a new one in scenarios for pictures.

Pantages: Charles Ahearn's daring and comical cycling act was the headliner week 22. Others: "The Birth of a Rose," Kane and Herman, "The Midnight Sons," Godfrey and Henderson and Nelson and Nelson.

Hippodrome: Dan Leon and his six performing ponies, headed bill first half week 22. Others: King, Hume and Thomas, Clifford Hipple and Company, The Three Keeleys, Sperry and Ray and "The Musical Cook." Second half, Merriam's Swiss Canines, Four Juvenile Kings, Woodward and Morrissey, Gail Kane, Leo Fillier, and Jack Case.

Representatives of the Educational Film Corporation of America, with studios in New York were in Spokane this week en route to the St. Joe district to gather views for screen use. They supply 21 exchanges with scenic views of America. In the party were Mr. and Mrs. Robert Bruce and J. G. Silla. The St. Joe river is a narrow slow moving stream in the Idaho panhandle. It is said to be the highest navigable stream in the world. The reflections of banks, trees and mountains are so truly wonderful that they have made the title "Forty Miles of Shadows."

The Bruce party left New York City January 14, and their trip has led them through Philadelphia, Washington, D. C., Richmond, Raleigh, Columbia, Augusta, Macon, Jacksonville, St. Augustine, Tallahassee, Mobile, New Orleans, Houston, Dallas, Amarillo, through New Mexico and Arizona, San Diego, Los Angeles, San Francisco, Portland, Seattle and Spokane, with surrounding scenic beauty in every point visited.

REN H. RICE.

JACKSONVILLE, FLA.

JACKSONVILLE, FLA. (Special).—The Arcade closed July 29, at the termination of the engagement of the "Naughty Princess," the company having gone in a private car to Roanoke, Va., to fill an engagement. It will reopen with vaudeville early in September, after a number of improvements are made to the house. Manager Clark is now in New York arranging for the new bookings.

During a heavy rain, July 27, the drain pipes from the roof of the Savoy theater became clogged, forming a tank of the roof, and causing this part of the structure to give away. The settling began slowly, and owing to the small attendance at the time there was no difficulty in the patrons reaching safety.

Word has been received here of the engagement in marriage of Hazel Burgess, formerly with a stock company which played at the former Orpheum theater for several years, to H. L. Pettegill, Miss Burgess is at present in Cambridge, Mass.

Arthur Albertson, formerly with the Kalem Company, is now a member of the Coast Guards and, when in uniform looks every inch a tar. Friends not informed of his volunteer services have been questioning him concerning his "make-up," as he is still in the picture game.

Elsie Ferguson and a picture company were to this section of the stage during part of July. Much work was done near St. Augustine. Attendance at the pictures continues to be good business.

E. O. UEDERMANN.

WILLIMANTIC

WILLIMANTIC, CONN. (Special).—Arena: The novelty of the first motor transported circus that ever visited this city packed the white tops of the R. T. Richard's Supreme Shows July 30. The transposed name being Rich T. Ringling, a son of the famous Ringling Brothers, showmen and the young man is out to learn the managing end of the business and with his success thus far, his renowned father may well be proud of him. With its five elephants, dromedary, lions, bears and over a hundred head of horses the show is given along the lines of the olden days and its clean and elevating acts pleased highly. Small jumps of 8 or 12 miles are made so farming communities that never had a real circus are played. The courtesy of the employees was a striking feature.

Scenic: "We Are French" was a Bluebird feature most impressive in a most attractive bill photoplay.

Loomer: Mary Pickford in "Pride of the Clan" and "Poor Little Rich Girl." Wilfred Lucas in "Hands Up," Blanche Sweet in "Evil Eye" to excellent returns.

Gem: Ethel Barrymore in "White Raven," "Yellow Bullet" and Hank Mann in "Suds of Love" packed house in spite of most oppressive heated spell.

C. C. PALMER.

SEATTLE

SEATTLE, WASH. (Special).—Moore and Metropolitan dark July 22-28. Orpheum: the Royal Filipino Band and vaudeville. Pantages: the Mimic World and vaudeville. Palace Hip: the Three Willie Brothers. Motion pictures at the Clemmer, Coliseum, Liberty, Mission, Rex, Strand, and other houses.

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